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An investigation into local government's ideal role in enhancing community liveability via the creative industries

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An investigation into local government's ideal role in enhancing community liveability via the creative industries

A thesis submitted in fulfilment of the requirements for the degree

Doctor of Philosophy

from

University of Wollongong

Susan Anne Savage

Faculty of Business

2017

Thesis Certification

I, Susan Anne Savage, declare that this Thesis, submitted in fulfilment of the requirements for award of Doctor of Philosophy, in the Department of Business, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

6 March 2017

Abstract

In many parts of the world, local government is grappling with a transition - from managing the development and maintenance of local infrastructure, delivery of essential services and economic governance - to responding to the cultural and social needs expressed by their community. Residents want the opportunity to discuss inspirational needs including living in a place that offers cultural engagement that is 'liveable' and is attractive/interactive offering public art and cultural amenity. So, while development and support of the creative industries has not featured highly in the work of local government in the past, it may now become desirable, to work together with creative industries to enable local government to deliver what the community want.

In response to local government's addressing this need, this research seeks to answer the question: *What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?*

It was proposed that this research phenomena may be best understood through the lens of Social Capital Theory as it is assumed that it is "the social networks, trust and connections within communities that ultimately help to improve social, physical and economic conditions as well as the lives and life chances of those where it exists" Westwood (2011:691). At the 'grassroots' level of government it is understood that community relationships and social capital are critical to the success of local government engagement, decision making and service delivery. As such, the focus of the research from its question through to its data collection was on understanding the interconnections between the key stakeholders, the activities they undertake and the emergent outcomes for community.

To address such a question firstly demanded consideration of the boundaries defining the domain of **creative industries** - understanding the operational definition as determined by local government practitioners. Secondly, it required an understanding of the **role and activities of local governments** in communities where creative industries are at the fore and a comparison with the assumptions held in prior academic literature. Thirdly, this then presented an opportunity to consider local government practitioners perspectives on effective or ineffective creative industries strategies in their communities - the **ideal** approach. Inevitably this would also garner insights into the specific challenges local government and its practitioners faced when attempting to support creative industries to deliver benefits in their

communities. These critical research objectives were addressed by the Phase I scoping study (Chapter 2).

Subsequently, it then became important to examine in more detail the specific **contributions** encompassed within the broader role of local government before trying to **ascertain** these which would, importantly, then enable local government practitioners to **justify** to their communities their role and contributions to creative industries and, more important still, **maximise** benefit both for the community and the creative industries sector itself. This was the focus of the in-depth Phase II study which took into account local government practitioner perspectives but then used creative industries practitioner perspectives (via a survey tool) to 'gauge' the role of local government in enhancing community liveability via its contributions to the creative industries (Chapters 4 and 5).

As part of this research's broader purpose - to inform local governments that may be considering embarking on creative industries-driven approaches - Phase II clearly outlined the current challenges with the measurement and evaluation of creative industries (Chapter 5). The motivations behind local government taking on such a role and how creative industries practitioners perceived these (Chapter 6) were considered before outlining what inter-relationships exist in the creative industries practitioner data (Chapter 7) so as to have deeper insights into how these key stakeholders understand the context, to further assist with interpreting how they have 'gauged' local government contributions in Chapters 4, 5 and 6.

Based on criteria emerging from the research literature, six criteria determined site selection for the Phase I study: Barcelona and Bilbao (Spain) and Vancouver, Calgary and Edmonton (Canada) where local government practitioner interviews were undertaken. Then, based on the literature and learnings from Phase I, an additional 14 criteria were introduced (20 in total) to determine site selection for the in-depth Phase II study: Calgary (Canada) and Newcastle (Australia) with local government practitioner interviews plus creative industries practitioner survey data being collected. Creative industries practitioner survey data only was collected in the third site, Wollongong (Australia) as the researcher holds a senior management role in this local government area making interviews with staff problematic. More importantly, it enabled the survey tool to stand alone to 'gauge' local government's contributions which would be expected to be the norm if the survey were to be adopted by local governments to provide such insights in their contexts.

Key outcomes from the **Phase I study** were that creative city local government practitioners **defined creative industries** as encompassing the visual and creative arts, public art, performance, music, artisans, festivals and writing. It was determined that, in these creative cities, **local governments did have a role in enhancing community life via creative industries** by fostering 'the Arts' as an economic development strategy; developing and maintaining relationships, networks and partners; fostering funding opportunities; the increasing influence of the concept of 'sense of place' and placing a focus on community consultation. The **ideal** approach then came to be understood as one which enhanced the community liveability. Important emergent insights on the challenges of local government undertaking to support creative industries were the dilemma of measuring value and an apparent competition between cities vying for success based on creative industries.

A mixed method approach (qualitative interviews with Local Government Practitioners and a survey with Creative Industry Practitioners) emerged as most appropriate to effectively respond to the research question. Without this approach, any research would be one dimensional encompassing local governments perspective only so data collection was designed specifically to understand the local government practitioner perspective involving going 'deeper' via interview with a limited number of local government practitioners before comparing with a survey to a larger cohort of creative industries practitioners to garner a broader range of experiences and perspectives.

Key outcomes from the **Phase II study** were that these local governments made foundational support **contributions** through infrastructure and work space, funding and service delivery support, a role in decision making, and via advocacy that were **gauged** by creative industry practitioners as being important, beneficial and supportive, however, as well - identifying where more could be done to reduce barriers for greater success, local government strategies appeared to be **justified** because of the positive inter-relationships identified by creative industries practitioners and the qualitative comments provided.

So, *what is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?* Local governments generated positive outcomes for communities by providing investment in cultural infrastructure - benefits were most enhanced when Local Government Practitioners (the research participant group contributing the local government perspective via qualitative interviews) closely listened to Creative Industries Practitioners (the research participants contributing a creative industries practitioner perspective via a survey) to

determine where to invest. Where this occurred, such as in Newcastle via Renew Newcastle, there appeared to be many positive outcomes for Local Government Practitioners, Creative Industries Practitioners and the broader community.

Local governments who embraced identity and sense of place through creative industries development strategies seemed to achieve positive outcomes for tourism and local communities concurrently - this then led to positive economic outcomes (and possibly other social outcomes via increased recognition) for CIPs. While local government is obliged to be transparent and justify its spending, CIPs did not recognise the need for accountability in the creative industries arena - they resented economic measures of their work.

Likewise, local government need to improve CIP perceptions of their advocacy. However, tourism researchers might help local government to measure the currently intangible and the demonstration of the socio-cultural outcomes of creative industries as equally important for community as the economic ones, and may create some common ground for LGPs and CIPs. Such strategies would ideally ensure that the contribution of local government is further enhanced.

So, overall, this research on local government's contribution to creative industries - with a view to creating positive community outcomes - has resulted in data collection both domestically (within Australia) and internationally (within Europe and North America). This data has been analysed via qualitative methods and discussed with regard to relevant academic literature to arrive at key findings before being able to develop the resulting insights into the following research contributions:

Firstly, this research found Social Capital Theory as a useful lens to understanding local government's role in the creative industries and strongly recommends its use in future studies therefore making a contribution to methodology in this field of research.

Secondly, this research led to the development of a theoretical conceptual model - the Converging Impact Model - outlining the contribution of local government to the ability of creative industries to add value thus creating a positive impact for the community thereby extending theoretical understandings in this arena.

Thirdly, it has made a contribution to method in practice with the development, testing and refinement of a survey tool for application by local government to creative industries to measure perspectives on the effectiveness of local government contributions to creative

industries. Furthermore, it has outlined the selection criteria process via which for local governments can determine their as appropriate to use this tool and apply it in practice.

The purpose of this research was to investigate *local government's ideal role in enhancing community liveability via creative industries and how its contributions might be identified and made visible to both justify and maximise them.* In conclusion, there have been three key contributions (methodology, theory and method) as well as many multiple insights into what local government's ideal is and how this might be articulated to the communities that they serve. This research as therefore achieved its purpose.

Acknowledgements

The journey for me to understand the relationship between creative industries, local government and the community began earlier than the start of this research. However, the chance to undertake this PhD gave me a huge opportunity - a roadmap and a purpose.

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Preface

The creative industries have been part of my life since 2003 when I became involved, as Community Programs Manager, in delivering cultural development programs and, in particular, the Cultural Broker Project. During that experience, I discovered the role that culture, including creative industries, can play in activating and enhancing a city and a community - my passion for this sector has been growing ever since.

Today, as a local government practitioner fostering creative industries in Wollongong and the Illawarra region, I was faced with some fundamental questions about how local government's contribution to creative industries could be recognised in the community. This was partly in order to sustain funding to the sector, but more specific to my context: how could I, and my team, ascertain the value of our input into creative industries and further improve our contribution to this sector?

As a regular participant at practitioner, industry and academic forums, it was clear that this was a gap relevant not only to my local government's community, but this issue had not been addressed more broadly. Some might say it was becoming a critical limitation to our sector. So when the opportunity arose to undertake doctoral studies, resulting from a local government – university consortium, I saw potential for exploring the concept of creative industries, its impact and local government's contribution.

The product of this is the following doctoral research thesis. Divided into two key stages, Phase I was informed by a thorough literature review where I questioned my own practitioner assumptions about creative industries (indeed then I was still exploring cultural industries and this differentiation became a first key learning from the Phase I research study). Upon deriving research questions emerging from the literature review, Phase I's focus was on designing a strategy to address the research questions and designing methodology for testing. Essentially a scoping study, Phase I enabled me to critically think – using a variety of perspectives in the literature – about what may be relevant to pursue more deeply in a second, Phase II study.

Indeed, Phase I did provide some critical insights that refined the context as well as the types of communities that this study would focus on. At the end of the day, an important outcome of the research was to be able to inform my practice and my role in determining my team's contribution to creative industries development in my community of Wollongong.

Phase II was very much derived from learnings on both context, methodology and the communities in Phase I. Again, I took a refined methodology forward and applied it to what were perceived as relevant contexts – communities that initially appeared appropriate for my circumstances. However, as I began to undertake my study in the relevant communities according to my original categorisation, some still did not fit. This is discussed and explored in Phase II and a further refining of research site criteria occurred until, finally, I was able to outline a robust set of criteria that allowed me to see important comparisons between the communities under study. I could now introduce multiple and richer sources of data that would help me to develop a research tool that not only I could use in Wollongong, but other communities with shared characteristics (that is, others meeting similar criteria to the research sites) could use. This enabled the contribution of local government to creative industries to be gauged, and to seek out opportunities to identify where inconsistencies between interventions and perceived beneficial outcomes may exist to improve practice.

While initially I had some critical questions in my mind and a desire to achieve practice-centric outcomes in the arena of creative industries, today I feel that this research enables me to also contribute theoretical and methodological insights – much to my personal satisfaction.

CHAPTER 1 Australian local government's emerging role in the 'creative' and international perspectives on the role of 'creative industries' in communities

In many parts of the world, including Australia, local government is grappling with a transition from managing the development and maintenance of local infrastructure, delivery of essential services and economic governance to responding to the cultural and social needs of a community. Residents want to have an opportunity to discuss inspirational needs including being part of a place that offers cultural engagement, is 'liveable' (with a high quality of life attributes) or is attractive/interactive with public art and amenity. These outcomes are often associated with 'creatives' rather than local government. So, while development and support of the creative industries has not featured highly in the work of local government in the past, it may now become desirable, and possible, for the community want this to happen.

This thesis investigates the role that local government can play in supporting creative industries to deliver creative goods and services that will benefit their local community in a variety of ways while enhancing the creative industries themselves. This chapter firstly provides a brief contextual overview on the current role of Australian local government in supporting creative industries before discussing the evolving, international, academic perspectives on creative industries. It then outlines the key emergent challenges facing local government that are to be addressed via this study's overarching research question: *What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?*

This chapter concludes with an overview of the structure of this thesis, in this case being purpose designed to best communicate the research, its processes, and to articulate both its thematic as well as overarching theoretical findings for local government, creative industries and the communities within which they are engaged.

1.1 An introduction to Australian local government's role in supporting creative industries

1.1.1 The emerging role of local government in the 'creative'

Worldwide, local government is most often the institution that plans and delivers the aspirations of a community. This role encompasses the development and maintenance of local infrastructure (roads, buildings), the delivery of essential services and economic governance - all the traditional mandate of local government. However, 'newer' and 'softer' roles are emerging to represent the cultural and social needs of a community thus supporting the ideal that local government should play a critical role in enhancing the culture, the very 'fabric', of a community while concurrently ensuring investment in the city's economic business.

For example, in New South Wales, Australia, (the researcher's professional local government arena) the NSW Local Government Act confers on Councils their non-regulatory functions including the provision, management and operation of community services / facilities as well as cultural, educational and information services. This is, however, often difficult for local governments to grasp as they are principally operating within an economic paradigm (that aligns most easily with regulatory functions) so they face challenges in being held accountable to local residents via transparent spending of resident-derived, council rates funding on what may not be perceived as 'core' business.

Indeed, in practice, the importance of creative industries as a contributor to community success appears 'unseen' or undervalued if it is measured in only economic terms. Johnson (2006:296) summarises this intent proposing that "for those who make and admire artistic works, there is no question of their value. However, for others interested in economic development, the value of the arts is often more tangential, contested and questionable". This manifests in so called art appreciators being able to see value in creative industries, however, for those interested in other types of (economic) measurement it is harder to see the inherent value of creative industries.

So, what are creative industries and what do they do? What cultural value do they deliver for the community and do they contribute to creating community and a better place to live in? What is the potential for creative industries to positively influence a community for visitors and locals alike? These are all questions for local government to grapple with and come to understand if they are truly to effectively support creative industries.

Observations and experiences of the current system suggest that 'creative' methods of engaging with a community - and enhancing the appeal of a place - are often rejected for more traditional opportunities when economic growth is the principal goal. Employment for artists, as a recognised and accepted 'real job', is devalued even when many artists are, in fact, making a living from their skills thus contributing both to the social fabric of a community and its economy. Indeed, recognising that such stereotypes may be ill-founded informed the direction and desired potential contribution of the forthcoming research.

So how might it be possible to demonstrate that some places have embraced creative industries and, via local government support, creative industries have developed and flourished? Considering this, it is proposed, this research should offer new insights to local government contribution to creative industries and their perceived benefits to the communities they serve.

1.1.2 Capturing the 'creative' in Australian local planning processes

Historically, local government in Australia has played a very clearly defined role to provide local communities with services and infrastructure that meets their needs, as deemed appropriate by the relevant Council, guided by the Department of Local Government and the Local Government Act (1993) (*NSW Local Government Act* 1993). Each Australian State has a legislated Local Government Act. Traditionally, the involvement of the community in the decision making has been minimal, often tokenistic, and contributed little to what local government actually delivered. Of course, residents must have garbage collected, want their roads pothole free and expect a library to use (among other things). However, rarely did they get to discuss inspirational needs such being part of a place that offers cultural engagement, is 'liveable' (with a high quality of life attributes) or is attractive/interactive with public art and amenity. These intangible services do not gain the same attention.

Over the last eight years a new Integrated Planning and Reporting Framework was legislated by the Department of Local Government (NSW Division of Local Government Department of Premier and Cabinet 2010) and this has changed the focus of local government planning. The impact of this approach on service delivery is still a relative unknown, and will evolve over the next 5-10 years. However, central to it is a mandatory requirement that local governments involve community in their planning processes resulting in a sense of inclusion and empowerment for the community. As a response in Wollongong (the researcher's local government area, population 203,000), the Wollongong City Council involved community in an

extensive engagement process to create the Wollongong 2022 Vision and Community Strategic Plan. During the period May 2011 - May 2012, over 2000 residents were involved in a range of engagement strategies (WCC 2012b:13). Changes to local government planning are relevant to this study because they precipitated a community vision reflective of 'community value'.

So, while development and support of the creative industries has not featured highly in the work of local government in the past, it may now become desirable, and possible, for the community to want this to happen. How can local government manage this when the relationships between cultural facilities, cultural industries, cultural workers and economic outcomes has been left unresolved and 'untested' (Markusen & Gadwa 2010:383)? In response, this research will propose to explore some of these relationships mainly from a local government perspective - drawing on international theory (critiquing the academic literature) and practice (fieldwork both domestic and overseas) to establish a study to do so.

Having provided a foundational understanding of local governments current, and potential, involvement in supporting creative industries it is important to examine the historical and current academic literature more deeply to determine the most critical emergent issues not yet investigated, so as to refine, and then determine, specific research objectives and an overarching research question that meets the need of both theory and practice.

1.2 A critique of academic literature encompassing international theoretical and practitioner perspectives on cultural and creative industries

The following discussion provides a roadmap of the origins and key developments in the field of creative industries research. Despite a myriad of definitions, common principles are revealed by examining its origins and the associated debates. A better understanding of 'creative industries' then enables consideration of the potential social influence they may have on identity and liveability in communities, as well as assessing the extent to which local government can contribute to positive community outcomes as derived from creative industries.

Before this, however, it is important to point out that a range of key terms will be used throughout this thesis and these, together with their definitions, are provided for the reader in a glossary (see Appendix 1). This glossary both defines key terms such as community value, sense of place and contribution, as well as explaining entities (such as Renew Newcastle) referred to later in this thesis.

1.2.1 The origins of Cultural Industries

Theoretical discussion of cultural and creative industries is broad in scope and encompasses several academic fields of study. The concept influences cultural policy (Markusen & Gadwa 2010), education (Bramwell & Wolfe 2008), cultural tourism (Aoyama 2009; Richards & Bonink 1995; Tighe 1986) economic development (Throsby 2004), community development (Eversole 2005), 'good living' (Waitt & Gibson 2009) and place making (Bærenholdt & Haldrup 2006).

Lawrence and Phillips (2002:432,433) suggest the term 'cultural industries' was first used by Adorno and Horkheimer in their critique of the commercial production of mass culture. From Adorno's point of view at that time, in Lawrence and Phillips (2002:432), "the culture industry was one entity composed of all forms of commercial cultural production: the entire practice of the culture industry transfers the profit motive naked onto cultural forms". Indeed, Adorno and Horkheimer are recognised as key theorists critiquing the "industrialisation of art and culture in modern societies" (Banks 2010:254).

Importantly, Adorno asserts that cultural industry is unlike traditional perspectives on industry:

> the expression ''industry'' is not to be taken literally. It refers to the standardization of the thing itself such as the Western, familiar to every movie-goer and to the rationalization of distribution techniques, but not strictly to the production process (Adorno 1975:14).

The focus is thus the cultural product (the output) rather than the cultural industry (the manufacturing of the creative product).

Cultural products are therefore different and may be attributed a different form of value, thus making the creative industries that produce them different to other industries (Gibson 2003:202-203). Efforts to reflect this uniqueness have resulted in a multitude of analogous terms emerging in the literature, as explained by Gibson and Kong (2005:542):

> multivalent meanings of cultural economy (and associated similar terms such as 'creative economy', 'cultural industries' and 'creative class'), all of which describe a space where the 'cultural and 'economic' collide.

This clash between the 'cultural' (creative) and 'economic' is an important area of dissonance, as the value of cultural industries and the 'cultural product' is intangible when compared with other industries producing more easily recognisable tangible products or services.

Philosophically, society has seen economics as a worthy and a valuable school of thought so cultural industries are a relative new-comer trying to meld into this established paradigm. As Cunningham (2002:54) explains "'creative industries' is quite a recent category in academic, policy and industry discourse". Lazzeretti et al. (2008:550) reflect on the works of Power and Scott (2004) and Hartley (2005) to view cultural industries as:

> an emerging paradigm at the centre of a lively scientific debate, engaging scholars from different fields that include not only economists of culture, economic development and innovation, but also sociologists, economic geographers and urban planners.

So it is understood that cultural industries produce cultural products but have a tenuous relationship with traditional economic theory and perspectives. It is even challenging to delineate exactly what it may incorporate and, subsequently, exclude. Mato (2009:71), for example, describes cultural industries as including:

> printed and electronic publications (including newspapers, books, journals, posters, comic strips, etc.), radio, cinema, video (including video games), photography, music (including public performances, recordings and printings), television, advertising and the Internet (web pages and portals).

Interestingly, this definition does not mention visual or performing arts or, artisans. Mato (2009:71) notes that "the sports 'industry' is not usually included yet tourism is in some of the more encompassing views of the idea of 'cultural industries'". There are differences in opinion around the exclusion or inclusion of religion and gambling (Markusen, Wassall, DeNatale & Cohen 2008:25,27), sport, botanical gardens or zoos (Gibson & Kong 2005:543), heritage (Cunningham 2002:54) and fashion (Mato 2009:71). The United Kingdom's 'Cultural Industries Production System' notes similar industries (Gibson & Kong 2005:543) while Pratt (in Gibson & Kong 2005:543) adds museums, libraries, theatres, nightclubs, and galleries to his definition. It seems that it is difficult to define cultural industries outside of a specific context.

Cultural industries are, however, defined in Australia by the Australian Bureau of Statistics (ABS) (2008:1) as including; performing arts, music composition, distribution and publishing, literature and print media, visual arts and crafts, design, film and video and broadcasting. Johnson (2006:297) adds that the ABS identifies 'Artists and Related Professionals' as comprising two groups:

> a core of actors, dancers, artistic directors, authors, designers and illustrators, film, television and stage directors, musicians, photographers and visual arts and crafts persons. The other group of 'Arts-related occupations' which includes architects, arts teachers, book and script editors, copywriters, journalists and media presenters. Further additions are made when creative industries are added including all of the above and fashion, advertising and interactive leisure software.

This definition delineates those who are in the 'front line' so to speak, such as dancers and writers, from those who support them; the dancer's choreographer or a writer's editor. Markusen and Gadwa (2010:385) see some definitions as being based on employment characteristics or even the sector within which the particular cultural industry is operating (commercial, non-profit or other). They interpret these differences as being related to value - economic versus cultural value.

In reality, the economic - employment conundrum is not just one of definition, but the prevalence of "part-time, contractual and freelance employment, multiple job occupancy, multiple job locations, home-based employment and the number of industries that are a combination of both the cultural and non-cultural sectors overlap" (Denis-Jacob 2012:103). An ever-present reality for many artists is making a living versus making their creative output.

Overall the growth of creative industries has been increasing since Adorno and Horkheimer first considered the arts and culture as an identifiable industry and discussions of its implications to date have crossed over into many academic disciplines. Towse (2014:2) describes creative industries as "taking centre stage worldwide" creating for government and economies an opportunity for growth and wealth via creative industries and their outputs.

1.2.2 Distinguishing the 'cultural' from the 'creative'

One point of agreement in the cultural industries literature is, ironically, that cultural industries are hard to define in terms of inclusions and exclusions (Towse 2010:469); defining creative industries, in contrast, does seem somewhat more attainable as being focused on the creative output of individuals.

Creative industries are described as artisans, visual and performing arts, film and audiovisual media makers, multimedia, literature, books and publishing (De Miranda, Aranha, Alberto & Zardo 2009:527). Deuze (2007:243) illustrates creative industries as "the lens of the combination of individual creativity and mass production" which gives attention to the essential ingredient, that of the creative outputs of individuals.

Formally, the term 'creative industries' was introduced by the British Department of Culture, Media and Sport (DCMS) in 1998, illustrated in Deuze (2007:249) as:

> those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio.

The Creative Industries Mapping Document (*Creative Industries: Mapping Document* 2001) also coming from the DCMS in the UK, extended the definition of the culture sector to include multi-media activities and to follow the structural changes occurring due to the growth and development of new technologies (Lazzeretti et al. 2008:552); in hindsight a wise decision given the growth, in the interim, in this particular sector of creative industries.

Prince (2010:122) adds that the DCMS included those industries that encompass:

> advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio.

According to Towse (2010:470) heritage, the arts, media and 'functional creations' - architecture, advertising, design and software are also part of the sector. Hartley (2005:5) explains that creative industries:

> seek to describe the conceptual and practical convergence of the creative arts (individual talent) with cultural industries (mass scale), in the context of new media technologies (ICTs) within a new knowledge economy.

Hartley, importantly, raises the idea here that creativity and economics might align in the knowledge economy which is quite a different perspective compared with the dissonance between culture and the economic in cultural industries definitions and debates. Lazzeretti et al. (2008:552) concur that creative industries have individual creative capacity at their core but focus on generating a "potential for wealth and job creation through the generation and exploitation of intellectual property''. The unique characteristic of creative industries is the ability of artists to explore and 'exploit' their own intellectual property. This provides both creative and economic outcomes from the creative industries practice.

Towse (2010:463) proposes that the definition of creative industries - compared to cultural industries definitions:

> gets rid of the artificial distinction between 'high and 'low' culture and acknowledges their interaction for the production of cultural goods and services - for instance, that artists work in both non-commercial and commercial cultural enterprises. It also draws attention to the fact that that all cultural activity has a chain of production that starts from the primary activity of creative core content production.

The United Nations Creative Economy Report (2008:6) examines the role for a creative economy in policy development and describes creative industries as being at the "crossroads of the arts, culture, business and technology". Being at this crossroads, according to the academic perspectives considered here, does present an emerging picture of the creative industries playing a potentially complex role in a community. The report also examines the economic and cultural value of creative industries by noting that whilst the creative economy has income generating possibilities including potential jobs growth - that is economic value - it also "promotes social inclusion, cultural diversity and human development" - that is, cultural value (2008:iii).

1.2.3 Cultural product – the output of creative industries for cultural consumption

The output of any industry is a product or service. As discussed earlier, the products of cultural and creative industries may differ from those of other industries which, in turn, may impact on their relevance (or value) to their community.

Wright (2005:106) asserts that "consuming 'culture' is of a different order of meaning from consuming other commodities" and this may relate to the type of product that is being consumed. A cultural product is something that is not a requirement to fulfil the basic needs of life (for example: food, shelter), but instead is something that is chosen and desired on another level. Lawrence and Phillips (2002:431) describe cultural products as goods and services that are valued for their "meaning":

> not valued because they protect the consumer from the cold or move the consumer from Point A to Point B. Rather; they are valued because the consumer or others can interpret them in a way that is valued by the consumer.

Cultural products fulfil a consumer desire rather than need. This can be considered as what Maslow might refer to as higher needs in his Hierarchy of Need Theory (Aanstoos 2016). They may not be practical products, but instead, respond to something personal - a desire unique to an individual - therefore their value is hard to define. Banks (2002:146) supports this assertion stating the "commodities now being circulated and exchanged are just as likely to be aesthetic, informational or symbolic as they are material".

Power (2002:105) proposes "move[ing] past the purely utilitarian to importance by aesthetic, semiotic, sensory, or experiential reasons" indicating that the output of the creative industries product may be measured by the way a consumer feels. Forms of value are attached to the creative component of cultural industries (Gibson 2003:203) and this is determined by the consumer themselves (De Miranda et al. 2009:534). Cultural products are personal and unique and relate to a range of products and activities (Leslie 2006:217).

Lawrence and Phillips (2002:431) describe Ewen's illustration that "if something can go 'out of style', it is a cultural product, and the firms that produce it and related competing products constitute a cultural industry". Cultural products are often about the experience of a product or service delivered by cultural industries such as those described by Pine and Gilmore (1999) as involving the creation of enjoyment, increasing knowledge, creating diversion or enjoying beauty. This sentiment is also described by Johnson (2006:299) as being "acquired through its

links with social capital – networks, relations of reciprocity and trust". Importantly this suggests that creative outputs are linked to the generation of social capital.

According to Mato (2009:71), cultural consumption is about an experience - such as a visit to a museum, gallery or a concert, theatre attendance, or visits to archaeological and historical sites. This suggests that experiencing a cultural institution or program can be an outcome for an individual from creative industries output, and it can be something other than a product - even in its uniqueness. Cunningham and Higgs (2009:190) assert the importance of the 'symbolic' output in relation to creative industries definition in terms of both cultural products (such as the arts, films and interactive games) and business and information services (such as architecture, advertising and marketing, design, multimedia and software development). This demonstrates the difference discussed earlier in this chapter between artists and related professionals (Johnson 2006:297) as it relates to the product of creative industries, that is, the cultural product versus the processes required to produce it.

Throsby (2012:107) summarises that "cultural goods and services exhibit three distinct characteristics: they require creativity in their manufacture; they convey symbolic meaning or messages; and they embody, at least potentially, some intellectual property". This would seem reflective of the goods and services produced by creative industries – that is, it is a creative product of the artists own intellectual property that is demonstrating symbolic meaning. Currid and Williams (2010:327) would add that an "immediate consumer base", is a requirement for cultural industries to succeed and:

> while [they] have a global market, many of them involve performance, whether gallery openings or music shows, which means they need patronage in their immediate surroundings (whether this comes in the form of local residents or a constant flow of tourists).

To creative industries, the ability to appeal to local community and visitors for their product consumption is important and as Currid and Williams have suggested, their consumers need to be close by, creating a reliance on locals or developing an attraction for tourists.

So, the unique attributes of a creative industries output are products that respond to the desires - rather than needs - of a consumer that have symbolic meaning to that consumer and perhaps them alone.

1.2.4 The influence of Richard Florida

Similar to Adorno and Horkheimer in the cultural industries genre, Richard Florida is recognised as a key theorist in cultural and economic policy literature that includes the creative industries. He particularly focused his work on understanding how the growth of a creative economy shapes the development of a city or region.

Florida (2005:2) published the *Rise of the Creative Class* in 2002 "which produced the theory around the relationship between culture and economic growth". His principal argument is that people wish to live in creative cities - places where creative people and activities exist - therefore creative people have the power to influence the growth of their city or region through creativity. He proposed a 'Bohemian Index' and 'Tolerance Scale' as tools to measure and indicate where a place was at in terms of creative industries to enhance its growth potential via creativity.

Florida's followers then outlined how creative industries have been linked to cultural policy and have been shown to play a major role in urban regeneration - it is even credited with driving the post-modern future (Johnson 2006:2). That creative industries are an emerging business sector implies that they may have a greater level of influence on what kind of city they live in than ever before - that is, not just adding amenity to a city, but by providing employment the abundance of creativity from those who live and run cities "will determine future success" (Landry 2008:xii).

In practitioner realms, Florida's theory presented a utopia for local governments as they could see a mechanism to recreate a city experiencing economic downturn and change its fortunes via Arts and culture (McGuigan 2009:292). With clear potential to influence economic development, Florida's theory too created considerable academic debate (Andersen & Lorenzen 2009; Eversole 2005; Hoyman & Faricy 2009; KrÄTke 2010; Lewis & Donald 2010; McGuigan 2009). Lazzeretti et al. (2008:551) explain that over time ideas from Florida have shifted from initial discussions of creativity and creative industries towards a focus on the development of criteria designed to attract and retain certain types of people deliberately to evolve 'a creative city'.

Indeed, Florida's (2002) Bohemian Index was proposed to measure the relationship between geographic concentrations and human capital. Mellander (2010:167) - with Florida - evolved it to add being gay to this measurement tool, asserting that artistic, bohemian and gay people have greater impact on housing values (thus the generation of communities) than other stated

variables. The aspects of Florida's theory of openness and tolerance, just being related to bohemian-ness and sexual preference is somewhat limiting and Lewis and Donald (2010:34) propose:

> the variable does not measure the prevalence of doing artwork, being in a band or writing poetry outside work, nor does it capture the residents of small cities who are 'busily being creative every day' in non-occupational activities.

So, as theory moved into practice and theorists continued to build upon it, cracks began to emerge.

By 2009, McGuigan (2009:292) reflected that "Florida's ideas – or, rather, buzzwords, make little in the way of an original contribution to such questionable thought and the specious arguments he repeats constantly are either seriously flawed or merely trite" while Wilks-Heeg and North (2004:307) suggested that Florida "premised on attracting a new class of highly-educated, 'footloose' professionals rather than addressing socio-economic inequalities".

Hoyman and Faricy (2009:316) suggest that the problem with "the creative class theory is that it lacks any causal mechanism" while Cerneviciute (2011:89) states that "as a reliable methodology for the development of future urban growth [it] is considered a scientific overstatement" suggesting that it had limited application in practice. Moreover, the inclusion of science, engineering, computing, and education sectors in the cultural economy definition (Currid 2006:333; Markusen et al. 2008:27) appeared, at times, at odds with individual arts practice basis of creative industries.

So, quite obviously, some schools of thought consider Florida's theory as "far from convincing" (Bontje & Musterd 2009:845). Eversole (2005:354) advocated that "it is possible to speak of creativity without limiting oneself to Florida's focus on an elitist creative class" implying some frustration with the ongoing uptake (and perhaps over-dependence) on Florida's theoretical model. Lewis and Donald (2010:37) conclude that "using liveability and sustainability, rather than tolerance, technology and talent, as the starting-points for economic health and growth provides a useful alternative framework for smaller cities".

However, in support of Florida's theory, Ponzini and Rossi (2010:1041) propose the:

> reluctance to offer an analysis of the existing policy contexts and related possible solutions is a missing link between theory and practice in Florida's work, but also a reason for the success of his theory and general vision of urban and regional

development.

It seems the positive nature of this comment is the theory's flexibility makes it able to be whatever it needs to be.

Eltham (2009:230) describes Florida and Landry as both becoming influential on cultural and regional policy development at a local government level in the early 2000's and whilst their approaches have some similarities Landry's focus is on bringing creativity into the practice and policies of urban renewal (Atkinson & Easthope 2009:65,66). Landry (2008: xi) himself describes this new method as people thinking, planning and acting creatively in their city. However, have their concepts translated into outcomes that local government could move forward in practice?

Whilst there is no question that Florida has been influential in the theoretical debate of creative cities, and thus creative industries, his theory did not reflect an internal influence from within a community, but rather than what might be considered external forces. For local governments striving to build from within yet still reap the potential benefits of creative industries - Florida's theory was not the way forward.

1.2.5 Creative Industries as a Revitalisation Strategy

There is a plethora of research addressing the role of creative industries in economic development as a revitalisation strategy (Denis-Jacob 2012; Florida 2008; Hall 2000; Hutton 2009; Pratt 2009; Scott 2004). Examples of cities around the world that have had to consider a post-industrial future with the demise of their industries meaning a different economic future for their city and their community, include: in the UK, Sheffield with metalworking, Glasgow's ship building and Huddersfield woollen mills; in Canada, Vancouver as a waterfront managing lumber for building railroads; and the well-known examples of Bilbao and Barcelona in Spain.

In 2004, Sheffield City Council, recognised that cultural industries had been successfully contributing to their city since the early 1980's and undertook to capitalise on this little known approach to city regeneration with a strategy "underpinned by a 'culture of creativity' that in turn advocates a comprehensive programme of change and development in all the main areas of civic life and society" (Dabinett 2006:414). This resulted in the very buildings that were previously invested in steel making and gone into decline, being reprised with craft workers creating a busy Arts hub.

For Glasgow the story evolves from 1990 when the city was named the European City of Culture (ECOC) as a catalyst for urban regeneration (Garcia 2005) following the demise of their long reliance on the ship building industry. Whilst it is noted by Garcia (2005:845,861) that the city [a decade later] "remains socially divided both because of the legacy of its industrial past and the nature of the city's gentrification" the 'event' [being the European City of Culture] had demonstrated important long term cultural benefits in the "softer, less tangible cultural benefits that have been better sustained". The longer term social benefits have been an outcome of the Glasgow experience, however, according to Garcia, (2005:861) the economic outcomes remain (possibly) less so.

The Huddersfield experience was an initiative built on an opportunity in 1995 when the city was awarded European Commission Urban Pilot Project status for the Innovative Actions programme (Wood & Taylor 2004). A key contributor to the success of this outcome came to be recognised as the partnership built between the city's creative talent and local government. As this city's initiative was driven by the consultancy of Charles Landry it came to contribute to him creating a model that describes reducing complex issues into processes allowing priority setting and strategy planning (Landry 2008:165) and went on to form one of seven concepts of Landry's well known, but now dated Creative City Tool Kit for Urban Innovators.

Barcelona and Bilbao are cities recognised as embracing and leading the use of culture and the Arts as tools for regeneration and they are "role models for regeneration" (Gonzalez 2011:1398). Gonzalez (2011:1397) goes on to describe Bilbao and Barcelona as "meccas for urban regeneration, from industrial cities of a post-authoritarian regime to culturally vibrant magnets of visitors, and all in only a few decades". The influence of a successful cultural strategy outcome in these cities has changed their industrial reputation to that of a cultural destination.

Miles (2005:889) describes flagship cultural institutions, such as the Tate Modern (London) and Guggenheim (Bilbao), as examples of a "cultural turn in urban policy that delivers urban revitalisation" and then asks to what extent policies and strategies that are successful in one city may be transferred to others. While Message (2009:257) proposes that museums - as cultural institutions within the creative industries - have a central role in contributing to the wellbeing of community life saying "cultural industries, along with cultural diversity, cultural cohesion and cultural capital have come to rely on museums as they are the collectors of cultural form and provide experience and understanding". Museums are often central to

creative revitalisation. Indeed, the Guggenheim Bilbao had a huge influence on the regeneration of that city.

Consideration of what Barcelona and Bilbao have achieved leads others to think about how their story may be able to influence practices to generate positive outcomes in other cities. So strong is interest in this regeneration that, in fact, there is a known phenomenon "policy tourists"; policy-makers visiting the cities to learn how the positives of Bilbao might be replicated in their community (González 2011:1400). Policy visitor numbers in Barcelona are cited (González 2011:1405) at 3195 for Barcelona between 2001 and 2008 and, from 2003 onwards, there have been an average of 55 visitors per year to Bilbao. Gonzalez (2011:1400) believes that "policy tourists often seek confirmation of views they have formed before their trip and want to be given the best 'snapshots' of the Barcelona model or the Bilbao effect, with little variation or deviation".

What Barcelona and Bilbao highlight is that there is an apparent, recognised, practitioner need for access to tangible examples of where creative industries have successfully changed the trajectory of their communities towards the arts with positive outcomes. While this may continue, alternatively, it suggests that theorists need to develop more readily applicable models and tools that can - in the post Richard Florida creative city era - help communities in situ, via informing and building competency in policy makers (including local government), to achieve their desired creative industries outcomes.

1.2.6 Progressing the creative industry agenda towards sense of place, community values and community liveability

It is worth considering, however, if all cities can mimic the revitalised ones discussed above, how is it possible to determine those cities that are likely to be successful in arts-based revitalisation? Part of the answer may emerge from a consideration of the concepts of 'identity' and 'sense of place' as perhaps an under-recognised element in any successful revitalisation via creative industries. Florida proposed that attracting creative people will simply create a creative place, but could it alternatively emerge from within and - given an opportunity via pertinent local government led strategies - thrive?

The importance of place is distinctive to each local government or defined area. People are unique and choose to live in a place for a variety of reasons, responding to key attributes that attract them, and then make that place 'special' for them to stay. This sense of place or local

identity is often linked to culture and people often choose where to live based on lifestyle preferences (Denis-Jacob 2012:97) rather than other attributes that may be offered.

Understanding 'sense of place' as it relates to social sustainability is described by Holden (2010:531) as "uncharted territory" for local government. The importance and relevance of city identity through acknowledgement (and exploitation) of 'place' is relatively new to local government thinking and thus, its practice. Eversole (2005:356-357) in describing sense of place as "language, landscape and themes to validate and communicate their unique identity" suggests this represents an opportunity for local government to enhance creative industries as a natural conduit to the celebration of the uniqueness of place and therefore for public policy to have a positive effect.

Currid (2006:333) explains Markusen and King as describing the artistic dividend as "the degree to which the character of a place is distinctly artistic". Walter Santagata, a cultural economist, is quoted as saying "creativity does not emanate from an inspired individual creative genius, but from the broader social, economic, and geographic context in which the artist operates" (Leslie 2006:217). This reflects the opportunity for creative industries to connect with, and to influence, a positive contribution to the creation of a sense of place.

García (2004:317) concludes, however, that "the most sought after formula is [one] that allows reinvention into creative and knowledge economies as argued by Landry (2000) and Florida (2002)". This concept of reinvention or revitalisation into 'creative cities' or 'knowledge economies' has a direct link to place and is enabled by the creative industries. Part of this is achieved, however, through tourism and while a thriving cultural tourist industry may be desirable, residents need to continue feeling they are enjoying living in their 'hometown'.

Baerenholdt and Haldrup (2006:209) identify the possible dilemma between creating a tourist destination with creative industries and maintaining the sense of place for the city. They discuss the impact of two attractions in Denmark (and the events and programs surrounding them) on place, describing it as an attempt to "bridge the gap between contemporary discussions of tourism and cultural economy in cultural and economic geography".

A place cannot change so much to cater to visitors that the people who live there do not recognise it or celebrate it as their place, thus creating a conundrum for local government who has a responsibility to provide services for locals, but see the potential of economic rewards from visitors. At the end of the day, this all relates back to communities want and what

aspects of creative industries communities value and leads to the question: How do we know what initiatives or outputs our community will value?

According to Stevenson (2005:129), "cultural values are taken to be those values that are shared by a group or community". There are different value propositions that can be considered when discussing the community and creative industries including: value attached to the creative component of 'cultural' industries by consumers and producers (Gibson 2003:203; Johnson 2006:296; Oakley 2004:74,75; Schoales 2006:175); ownership and sense of place (García 2004:324; Inbakaran & Jackson 2005:324); and connection to the community when undertaking government and community planning (Markusen & Gadwa 2010:380; Stephenson 2008:128).

In Australia, for example, regional development projects express the importance of "grassroots creativity of local communities, where everyone's creativity is valued and encouraged" (Eversole 2005:351). So to a community, local input and being part of a project or process is important. Indeed, Mommaas (2004:507) identified this in his study in the Netherlands exploring the complex dynamics of "a locally specific appreciation of the changing integration between culture (place) and commerce (market) in today's mixed economy of leisure, culture and creativity." This could also be considered as the interaction of community values (place) and creative industries (market).

As discussed earlier, the shift in New South Wales towards community-based planning is a reflection of a growing world trend towards the strengthening of community perspectives - and community values - in all aspects of community planning and life - including the creative industries. Increasingly there is an expectation that communities should not just exist, but instead, they should be planned in order to be liveable and enhance the quality of life of the residents (*Department of Local Government* 2011).

Yet most community indicators are currently derived from an economic paradigm and therefore sit within an economic framework (Markusen et al. 2008:29; Schoales 2006:162) inherently, "the varying objectives of arts activities – to build local economies, tackle anti-social behaviour, develop communities and social cohesion – pose major challenges for evaluation" (Dungey 2004:413).

Within an Australian context, Johnson (2006:299) outlines that:

> what artistic and creative activity contributes beyond those measures registered by

> the Australian Bureau of Statistics – to individual and community well-being, to urban environments, to regional economies – requires a broader conceptualisation of the capital and value that is created by the cultural industries.

Johnson implies communities may be aspiring for a liveability that exists beyond restricted quantitative metrics, and there is little evidence of a method being consistently or successfully applied to achieve this goal: should this be the aspirational goal for local government?

1.2.7 Enhancing communities via the creative industries: The potential role for local government and the need for research at the local government level

There is little clarity on the social and economic impacts of the Arts (Belfiore & Bennett 2010:127). Furthermore, there are few insights into how 'creative cities' materialise 'on-the-ground'; the required working practices and how these processes generate effects (Catungal, Leslie & Hii 2009:1098). According to Mercer (2009:183) "new research into both the economic potential and the social significance and impact of the creative and content industries is needed". Cunningham (2007:348) concurs that conceptual enthusiasm has not translated into the research action required to inform policy:

> The gap between the remarkable enthusiasm with which it [creative industries] has been taken up in policy circles across many parts of the world and at many levels (national, state, regional, supranational), and the depth of opposition to it academically, marks it out as a major contemporary instance of the gap between policy and critique.

In particular, Chapain and Comunian (2010:718) explain that research is weakest at the local government level; few studies have "explored the quality of the interactions that take place in the 'creative economy' ecosystem at the local level". Fundamentally, Markusen and Gadwa (2010:383) identify that "causal theories of the relationships among cultural facilities, industries and workers, and area economic development remain crude and undertested" and conclude (2010:385) "research on the ways in which the politics and interests of external stakeholders shape urban cultural initiatives, programs, and plans would improve planning and policy decision making".

So, there is scant academic research centred on the role of local government in enhancing community liveability via the creative industries despite calls from multiple authors that further research would be beneficial (Lawrence & Phillips 2002:431; Markusen & Gadwa 2010; Markusen et al. 2008:39; Oakley 2004:76; Power 2002:103). Markusen and Gadwa (2010:379)

state that there is a fundamental lack of clear examples of what works in urban or regional settings. They describe instead bureaucratic fragmentation and lack of citizen participation in cultural planning. They emphatically call for research in this arena so that "communities and governments avoid squandering 'creative city' opportunities". This 'squandering of opportunities' referred to, represents the lost opportunities of local government - 'the opportunity cost'. Two value approaches to describe opportunity cost is examined by O'Donnell (2016) and refers to "the highest *valued* forgone alternative" or "the *best* thing forgone". Therefore, the opportunity cost impacts on local governments' ability to develop and achieve increased social capital that builds creative and liveable cities.

Stevenson et al. (2010:248) outline the changing role at all levels of government internationally to shift from the traditional economic approach to one that embraces creative industries - to strive to create a cultural policy setting that might permit its potential positive impacts. Of course, this requires a shift from manufacturing to knowledge based economies (including creative industries), but it must at least be considered by government at the peril of not capitalising on future opportunities for growth (Prince 2010:120).

In Australia so far, a government response to this philosophical shift is reflected in the Federal Government's development and launch of a new Cultural Policy, Creative Australia, (Australian Government 2013) and, in New South Wales, the State Government's Creative Industries Action Plan (Creative Industries Taskforce 2013). This new cultural policy agenda acknowledges the need to effectively measure public value "including going beyond economic indicators" and notes the work that is going on internationally to develop measures that account for cultural value more effectively. However, no definitive tools or processes was identified and, importantly, there is a void in the local government space; simply - the role of local government has yet to be determined.

So, according to Prince (2010:119,125) - in Australia - the interest and policy focus on creative industries has been recent and rapid and Eltham (2009:230) describes a "disconnect between cultural and innovation policies in Australia". Oakley (2004:67) asserts that, in particular, it is the blurry area between local government policy and cultural industries that needs to be addressed. Important questions still exist around the link between creative industries and social inclusion (Oakley 2004:71), cultural investment in visitors versus citizens (Markusen & Gadwa 2010:387) the assumptions of what defines a meaning of cultural (Gibson 2003:211) and the overall influence of culture on a community (Eversole 2005:358).

Chamberlin and Mothe (2004:7) suggest that: “If local government is to enhance the outcomes for the community of cultural industries, we need to do it in an inclusive and collaborative way”, inferring that there is definitely a role for local government. However, the absence of a clear understanding of creative industries in the actual local context (together with vague measurement tools) thwarts this - making it difficult for local government to understand if they are delivering the creative aspirations (or planned goals of the community) and to determine any social and economic outcomes derived from any contribution they make to supporting creative industries. This thesis' research seeks to redress this by answering the following research question: what is local government’s ideal role in enhancing community liveability via creative industries and how might its contribution be identified and made visible to both identify and maximise them?

1.3 Research Methodology

In order to answer this overarching research question, it is proposed that a scoping study (Phase I) be undertaken to understand *what is local government’s role in enhancing community liveability via creative industries*?

Subsequently, an in-depth study (Phase II) will undertake to understand how local government’s contributions be ascertained to both justify and maximise them? This second study, will focus on comparing local government practitioner (via interview) with creative industry practitioner (via a survey tool) to ascertain perspectives on local government’s contribution in this arena.

1.3.1 Philosophical research foundation

When considering the most effective way to address this research question it is important to consider Johnson’s (2006:296) statement that much of creative industries remains ‘intangible’ and needs to be explored. Its measurement is itself problematic. While the researcher - working in a local government context - is most accustomed to Australian Bureau of Statistics (ABS) and quantitative measures of community, one of the weaknesses of local government is that it is criticised as rarely ‘listening’ to community stakeholders, suggesting that a qualitative approach is best.

The development of a specific research design and qualitative methodology subsequently requires, according to Denzin and Lincoln (2011:12), consideration of three interpretive paradigms; ontology (ways of constructing reality), epistemology (ways of knowing) and, finally, methodology (approaches to finding out about knowing and reality). A researcher embarking on any study must firstly reflect upon, and discern their own approach to understanding the world and strive to understand how they interpret its daily events before considering how this personal ontological and epistemological perspective could influence or potentially inform their research.

When this researcher reflects on their personal approach to understanding the world, it is found to be most strongly aligned with concepts outlined in the work of Burrell and Morgan (1979) who believe that humans understand the world by seeking to interpret and explain people's behaviour and actions rather than trying to control or predict observable phenomena. This could be considered a Subjectivist ontology (Abma & Widdershoven 2009:672).

Also taken into consideration was the work of Kellehear (1993:27) who explores the concept of seeking understanding from an insider's point of view - using key informants or specific study sites - rather than looking for universal outcomes. This epistemological approach might be considered to be Constructivism which may be defined as "gaining understanding by interpreting subjects' perceptions" (Lincoln, Lynham & Guba 2011:102).

The explorative nature of the research question, together with the researcher's ontological and epistemological outlook, means that this research lends itself to a qualitative methodology - capturing the perceptions of research participants in an effort to understand their construction of reality and way of knowing the world they live in (in this case the 'world' of local government as supporters of creative industries).

Denzin and Lincoln (2011) describe how the qualitative methodological approach locates the observer in the participants 'real' world with material practices that make 'this world' visible. In adopting this approach, it creates the ontological paradigm for this research - "attempting to make sense or interpret phenomena in terms of the meaning people bring to them" (Denzin and Lincoln 2011:3).

The research methodology thus utilises an approach that Taylor and Bogden (1998:7) describe as developing "concepts, insights and understanding from patterns in the data rather than collecting data to preconceived models, hypotheses or theories" resulting in an inductive

research approach, focusing on gathering and analysing data from peoples own descriptions through spoken or written word and observing behaviour. Table 1.1 now provides an overview of the integration of these concepts to form the philosophical foundation for this study.

Table 1.1 - Research Paradigm

PARADIGM	WHAT	APPROACH
Ontological	Our basic assumptions about how our world is viewed The theory of being - the real world is constructed by us	Nominalism (subjectivist)
Epistemology	The process of knowing – How do we know what we know - Reality and meaning are constructed by people.	Anti –positivism (constructivist)
Methodology	Strategy or plan of action – relates to specific cases not searching for universal laws, get inside the data, lots of contributing ideas	Ideographic (subjectivist)
Methods	Sensitive to individual interpretations and understandings including multiple interpretations (mixed method – case study, interviews, surveys, documents analysis)	Mixed method Subjectivist and positivist

The qualities explored in the qualitative research were not limited, however, to purely interviews with key participants (although this will be seen to form the basis for all local government data collection). Data collected from a survey was incorporated that 'quantified' the opinions and perspectives of participants (in this case the creative industry practitioners), but were still qualitative in nature, described these using numbers rather than measuring quantities.

Overall, the purpose for philosophical approach and the methods selected were entirely to most effectively respond to the question in practice. Data collection was designed specifically to understand the local government practitioner perspective involving going ‘deeper’ via interview with a limited number of local government practitioners. This compared with the application of a survey to a larger cohort of creative industries practitioners to garner a broader range of experiences and perspectives.

1.3.2 The Epistemological Theoretical lens

Situated within the qualitative methodological genre, this research methodology is strongly informed by Social Capital Theory which is focused on the value of network ties (Antcliff, Saundry & Stuart 2007:374), the incorporation of “diverse phenomena such as culture,

institutions, social norms, and networks of interpersonal relationships" (Sabatini 2009:429) and is about the value of connections (Borgatti & Foster 2003:993).

This theoretical perspective is adopted because it afforded clarity and insights when raised throughout the previous critique of academic research in the local government and creative industries context (section 1.2). Johnson (2006:299), for example, clearly articulated that creative outputs are linked to the generation of social capital. Markusen and Gadwa (2010:379) suggested that past research had not been effective in addressing this topic as the principle was bureaucratic fragmentation and lack of citizen participation in cultural planning – essentially inferring a lack of consideration of the networks required for social capital to derived positive outcomes and, again, Chamberlin and Mothe (2004:7) suggest that: "If local government is to enhance the outcomes for the community of cultural industries, we need to do it in an inclusive and collaborative way."

To understand local government's ideal role in enhancing community liveability via the creative industries then requires firstly that it be acknowledged that the community outcome (liveability) is achieved indirectly via its networks with creative industries and, secondly, that any insights into the effectiveness of the contribution of local government must also be garnered from these networks. As Akcomak (2011:7) suggests "social capital arises from social networks and the social network itself is not social capital but utilising it makes social capital visible".

As argued throughout the previous critique of academic research, the cultural and the creative have many intangibilities so a key goal here is to focus on data derived from the network with the aim of making the 'social capital visible'. So, importantly, while this study is considering community outcomes (liveability) this social capital theory lens means that, for the purposes of this research, the focus will be on those in the network to gauge the effectiveness of local governments contributions to creative industries rather than measuring the experiences of the outcomes by those in community per se – this helps to delineate the scope of this research to something appropriate for a doctoral study.

Putnam's work suggests that Social Capital Theory is a strong fit for this local government study. He views Social Capital to be "social networks or connections with other people and the associated norms of reciprocity that flow when you connect with other people" Putnam (2000:A17) and states that the investment in social capital "must occur at the local level" (Putnam 1994). Furthermore, Andrews (2012:50) considers:

> to what extent might the achievements of public organizations be attributable to community organizational life, engagement in public affairs and social trust? Or does the stock of social capital within any given area depend rather upon the efforts of public service providers?

This raises the role of local government in Social Capital Theory and questions the interrelationships between local government and the community. Andrews (2012:49) notes that "the concept of social capital is increasingly deployed in a host of important areas of public policy and administration" supporting Putnam's earlier assertion that it "must occur at the local level" (Putnam 1994). These reflections are again recognising the essential link to both local government and creative industries.

Overall, Social Capital Theory is well regarded and, as such, has been adopted in a range of academic contexts. This has led to a range of defining statements about Social Capital Theory as "generalized reciprocity and civic engagement. Generalized reciprocity can be thought of as the spirit of cooperation that exists between members of a community. Civic engagement consists of the involvement and interactions that build human networks" (Goldfinger & Ferguson 2009:25) while Westwood (2011:691) describes "the social networks, trust and connections within communities that ultimately help to improve social, physical and economic conditions as well as the lives and life chances of those where it exists". Schneider (2009:644,646) notes "relationships based in patterns of reciprocal, enforceable trust" and concludes "various definitions of social capital all contain the same three elements—networks, trust, and norms or culture—the ways in which these various schools understand these elements differ significantly". As the 'grassroots' level of government these community relationships and social capital are critical to the success of local government engagement, decision making and service delivery. In the area of the cultural and creative, Sabatini (2009:429) proposes "social capital in fact incorporates diverse phenomena such as culture, institutions, social norms, and networks of interpersonal relationships". For Borgatti and Foster (2003:993), however, social capital is about the value of connections.

Social Capital Theory does have its opposing views including that it does little to explain regional growth (Florida 2003:13), contains "structural holes" (Borgatti & Foster 2003:993) - with some of its foundational concepts with conflicting or unclear definitions - and is difficult to measure (Akcomak 2011:3). However the attributes of trust, relationships and networking outlined by others is considered a relevant framework for this research as it is

not focusing on community value of creative industries specifically, this research is measuring local government's relationship with the creative industries.

1.3.3 Conceptual framework

If we now consider the research question *What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?* within the a Social Capital Theory lens, and based on concepts emerging from the critique of academic research (section 1.2), the relationships within the networks may be conceptualised as having a circular relationship - as creating a circle of influence (as per Figure 1.1 below).

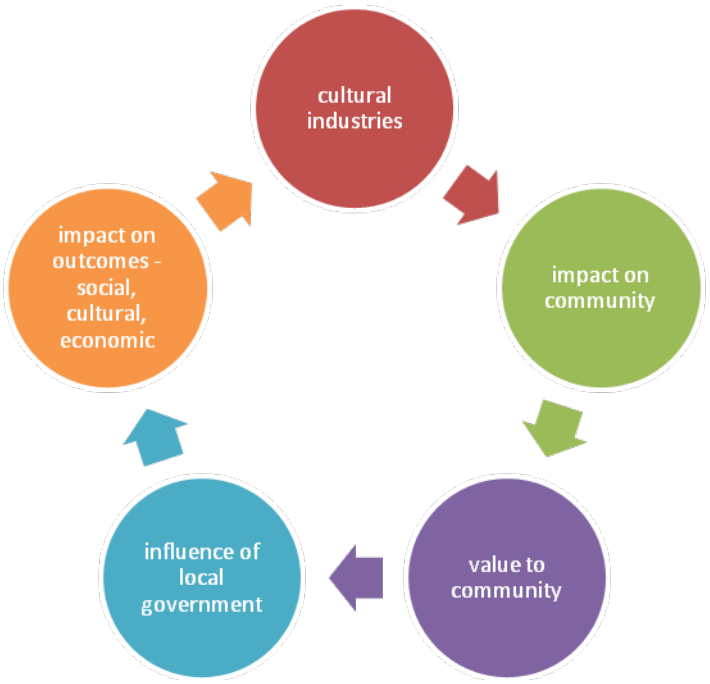

Figure 1.1 - Initial conceptual research model - a circle of influence

The academic literature informed the key elements of the model but only to the level of key themes for consideration rather than specifying any particular relationships therefore opening up an opportunity for further exploration in this thesis. As further determined from practice, the diagram depicts the key role of cultural industries (at this stage) and the presumed influencing role of local government to create impact and value for the community in its relationship with cultural industries.

Here it is understood that, increasingly, local government experiences a pressure to address the cultural and creative aspirations of the community. Local government is then charged with influencing social, cultural and economic outcomes in community. Local government efforts to impact on social outcomes in these arenas then influences creative industries who produce products and services that then impact on community and, ideally, generate a greater value by community of creative industry products which then exerts more pressure on local government to generate outcomes via creative industries.

1.3.4 Research design

The introduction to the research methodology suggested a research design that addressed the research question "*What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?"* in two phases.

Phase I is proposed as a scoping study to address the following sub-questions:

- How is the cultural or creative industries sector operationally defined by local government practitioners?
- In "high profile" creative industry communities, what contribution is local government currently making?
- What perspectives do local government practitioners in these "high profile" communities hold on how they, together with creative industries, enhance community liveability?
- What challenges do local government practitioners in these communities perceive they have overcome and which are they still facing?

In essence, the first study (Phase I) explores the cities renowned for having achieved their creative cultural and regeneration objectives (including some of those previously identified in this chapter in the literature critique on *Creative Industries as a Revitalisation Strategy*) to delve into supposedly best practice examples and see if what was presented in the academic studies emerged in real life. Taking a more grounded approach, the researcher would thus become a 'policy tourist' in an attempt to deepen her understanding and refine elements of

the research for a more in-depth exploration of local government in creative industries (Phase II).

Phase I is designed to delineate this research on creative / cultural industries, and define its critical terms and was developed upon academic premises established in the literature and, the intention is that its learnings would inform a more in-depth, larger scale, Phase II study. As a scoping study, for the Phase I study, local government practitioners only were selected to be the principal data source supplemented by any relevant policy documents.

The second study (Phase II) would then explore the issues more in-depth as informed by Phase I and the subsequent refinement of nuances of research questions. Importantly, Phase I should also inform the site selection criteria, this would be important as the researcher has always planned to undertake a research study that would inform her practice in Australia and, in particular, her community of Wollongong with an intention to create a tool to gauge influence of local government contribution to positive outcomes from creative industries. Phase II could then be critically shaped to contribute a tool to this field and site selection would be pivotal to this.

Importantly, as this research is adopting a Social Capital Theory perspective, it is recognized that any further in-depth research solely focused on local government practitioners would be one dimensional – there would be limited insights to inform potential new models. To this end, the Phase II research design incorporates data collection from local government practitioners (LGPs) as well as creative industries practitioners (CIPs).

Subsequently, an in-depth study (Phase II) will undertake to understand how local government's contributions can be ascertained to both justify and maximise them by comparing local government practitioner (via interview) with creative industry practitioner (via a survey tool) to ascertain perspectives on local government's contribution in this arena. As such, sub questions include:

- How creative industries sector operationally defined by local government practitioners and how does this compare or contrast with how creative industry practitioners define themselves within these communities?
- What currently are the specific contributions of local government in enhancing community liveability via creative industries within the community and how does this compare or contrast with what creative industry practitioners believe they should be?

- What is local government understanding of creative industries potential contribution to a community?
    - What aspects of creative industries contribution to community needs to be measured in order to be justified back to community?
    - What aspects of local government's contribution to creative industries then needs to be ascertained not only so they can be justified back to community but, importantly, to inform program improvements?
- If we are using creative industry practitioners to help ascertain the contributions of local government in enhancing community liveability via creative industries, via the inter-relationships in their survey data what could we learn about their perspective and its reliability as a useful tool for local government to use to effectively gauge their efforts?

Whilst the study examines benefits for the community, the views of the community per se will not be collected in this study. The data is only collected from LGPs and CIPs.

The overall research design, in two phases, is presented in Figure 1.2.

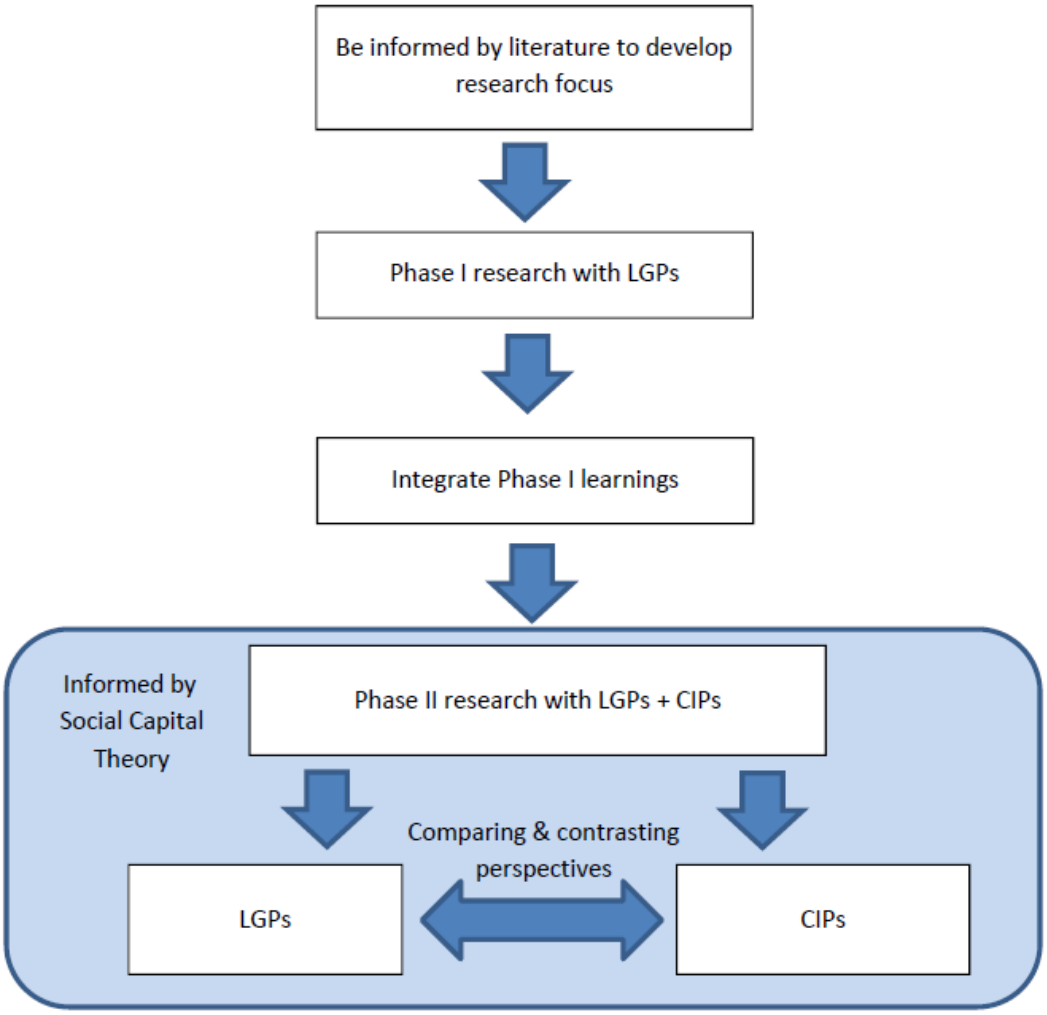

Figure 1.2 - Research design

It is clear that Phase I is a scoping study to be undertaken in "high profile" creative industry communities based on sites and concepts both informed by the academic literature and will be undertaken with Local Government Practitioners (LGPs) as it is a 'scoping' rather than 'in-depth' whereas Phase II is further informed by Phase I findings and then incorporates Creative Industries Practitioners (CIPs) perspectives to address the research question in more depth.

1.3.5 Fieldwork

To address the research question effectively, data was undertaken within two separate studies: Phase I (a scoping study) and Phase II (an in-depth study). The overall structure of the research is summarised in Figure 1.3.

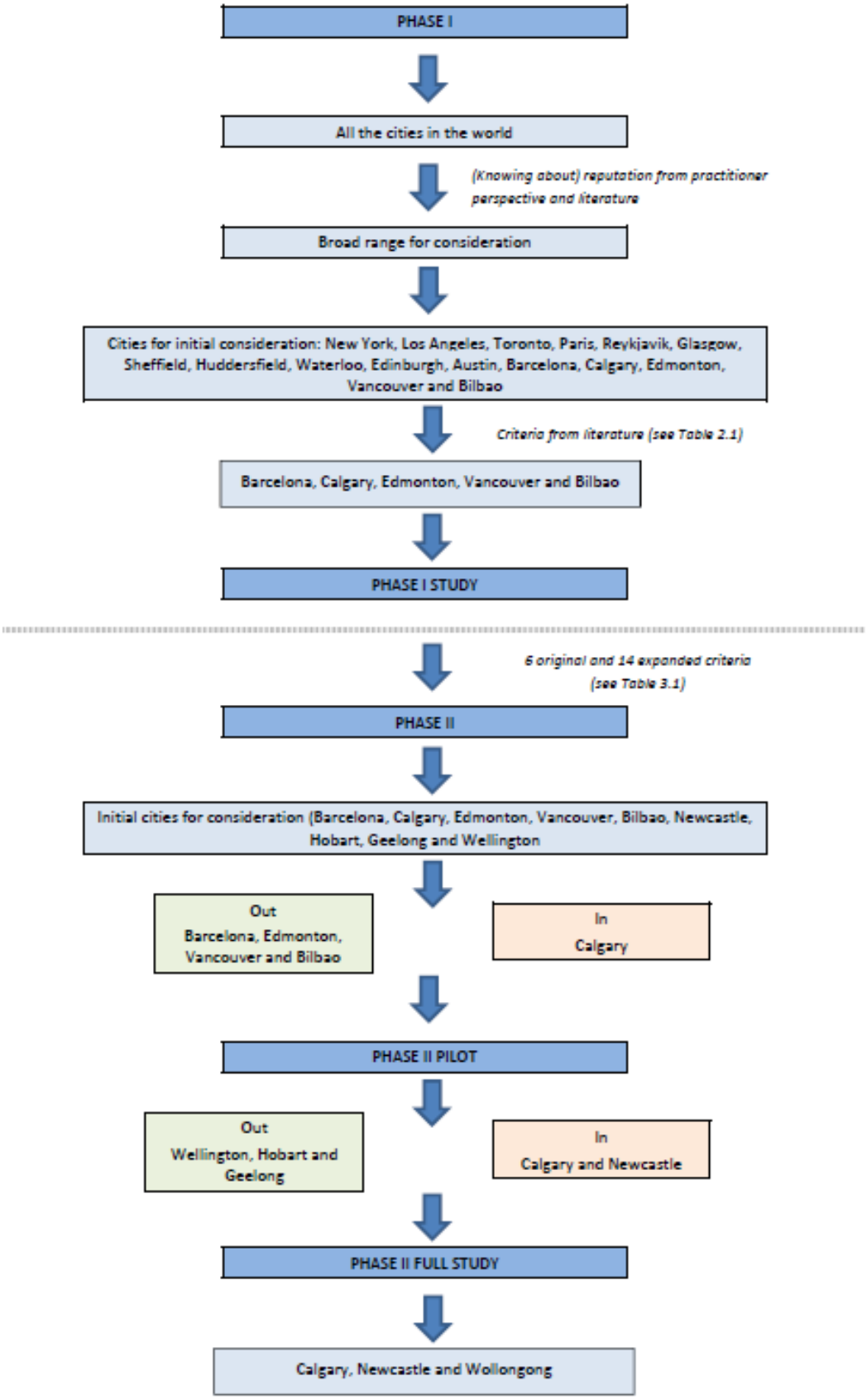

Figure 1.3 -Detailed research structure for this study

Phase I site selection was informed by the academic literature as required to identify "high profile" creative industry communities whereas Phase II sites were informed by learnings in Phase I and, as stated in the prior Research Design section, by a pragmatic need to make sites relevant to the researcher's local government work context. Table 1.2 below, provides an overview of method for Phase I compared with Phase II research design. The specific differences and changes will be outlined in the Phase I study (Chapter 2) and the Phase II study introduction (Chapter 3).

Table 1.2 - Phase I to Phase II Research Method refinements

METHOD	PHASE I	PHASE II
City Selection Criteria	6 criteria (Section 2.1.1)	20 criteria (original 6 and in addition 14 from the Phase I findings) (Table 3.1)
Final Cities Selected	5 - Barcelona and Bilbao, Spain; Vancouver, Calgary and Edmonton, Canada. (Table 2.1)	3 – Newcastle and Wollongong, Australia; Calgary, Canada. (Table 3.7)
Participants	Local government practitioners	Local government practitioners and Creative industries practitioners
Research Method	Qualitative interviews	Qualitative interviews Quantitative and Quantitative survey

Figure 1.4 chronologically outlines the sequence by which Phase I and Phase II fieldwork was undertaken.

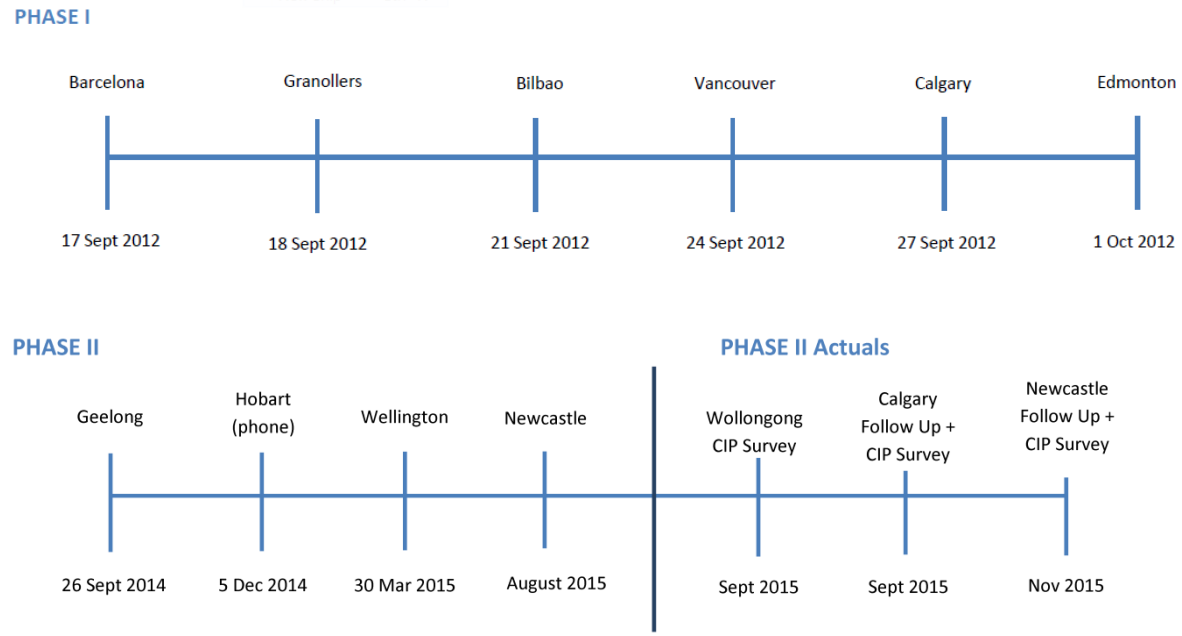

Figure 1.4 - Timeline for fieldwork for Phase I and Phase II of this research

It is apparent that Phase I encompassed local government practitioner interviews during the period September and October 2012. Phase II evolved into two data collection efforts; the first – essentially a pilot of the new site selection criteria - beginning in Geelong September 2014 and concluding in Newcastle August 2015. The second half of Phase II began September 2015 and concluded in November 2015.

Overall fieldwork for this research was undertaken in 11 cities, across three continents and involved 37 LGPs and 271 CIPs.

1.4 Thesis Structure Overview

To effectively communicate its learnings and insights, this thesis is comprised of the structure presented: an introduction, literature review and emergent research questions (current chapter), followed by an exploratory Phase I scoping study and a Phase II main study (Figure 1.5 provides an overview). This second study, due to its scale, has its findings presented and discussed across three thematic chapters (4,5 and 6) and an exploration of inter-relationships between the responses to the creative industries practitioners survey responses (Chapter 7), concluding this thesis - (Chapter 8) - with any overarching findings and key insights from chapters 4, 5, 6 and 7.

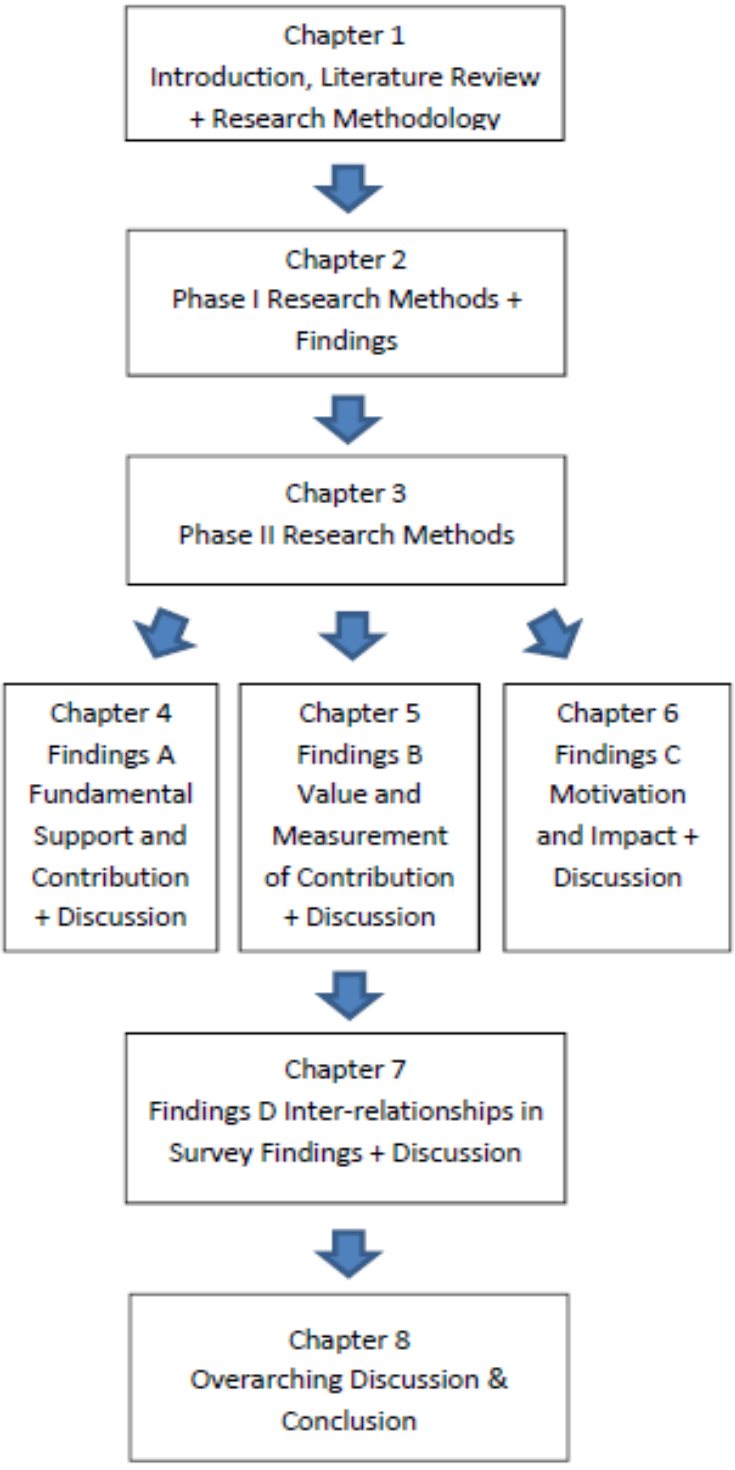

Figure 1.5 -Overarching thesis structure

It is important to note that the critique of literature provided in section (1.2) is designed as a solid foundation for exploration of often ill-defined and widely contested concepts. The nature of this research is such that the Phase I scoping study informs the Phase II design thus, unlike in many traditional theses, additional introduction and discussion of literature will occur where it helps to explain emergent phenomena. This allows for interpretation of data and understanding of emerging insights, that is, to share the story of discovery as it emerged throughout the research.

The purpose of this structure is to allow the reader to progress through this study and conclude with insights into *What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?*

CHAPTER 2 Phase I Scoping Study

To provide insights into *"What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?"* firstly demands consideration of the boundaries defining the domain of creative industries - understanding the operational definition as determined by local government practitioners. Secondly, it requires an understanding of the role and activities of local governments in communities where creative industries are at the fore and a comparison with the assumptions held in prior academic literature. Thirdly, this then presents an opportunity to consider local government practitioners perspectives on effective or ineffective creative industry strategies in their communities - the ideal approach. Inevitably this would also garner insights into the specific challenges local government and its practitioners faced when attempting to support creative industries to deliver benefits in their communities. These are the critical research objectives to be addressed by the Phase I scoping study.

This chapter begins by presenting the specific Phase I method (including city site selection and participant recruitment) before presenting the findings and discussions derived from this Phase I study. This chapter concludes with key insights to enhance the more in-depth, Phase II, research study that is to follow.

2.1 Phase I Method

2.1.1 Study Site Selection

Whilst a range of cities and regional locations offered data collection opportunities, decisions needed to be made on relevant criteria determined by key academic literature on the creative and cultural industries as well as to ensure that insights are relevant to the Australian context. While the Phase I study will come to determine that it is most appropriate to undertake fieldwork in North American and Europe, it is important to explain that other regions were initially considered, for example: Africa, Asia, China, and South America.

Considering each of these, research commissioned by the Department of Labour, South Africa, (2008:111) describes the creative industries as a "young and growing industry – most enterprises in the creative industries were established in the last 10 years and have not yet

reached stability". Whilst there is potential for the future growth currently "Africa's contribution to this vast industry, unfortunately, is negligible" (African Business Magazine 28 Jan 2014). Likewise, "China is at the crux of reforming, professionalizing, and internationalizing its cultural and creative industries" and "has yet to achieve its ambitions in the area" (Keane 2016:2).

The Creative Economy Report 2008 comments on developing regions around the world in regard to the development of the creative industries. In the Asia Pacific: "in most Asian countries the 'creative economy' is not really a concept that has taken hold and…the concepts of 'creative or cultural industries' are hardly used in debates about national economic strategies" (*The Creative Economy Report 2008 - The challenge of assessing the creative economy:towards informed policy making* 2008:46); in Central Asia and the Middle East "whilst the cultural and artistic traditions are very rich… the concept of 'creative industries' is not one that figures very prominently" (*The Creative Economy Report 2008 - The challenge of assessing the creative economy:towards informed policy making* 2008:48); and Latin America – "the creative economy agenda varies considerably on account of the industries across countries and subregions" (*The Creative Economy Report 2008 - The challenge of assessing the creative economy:towards informed policy making* 2008:50).

It is therefore apparent in the academic literature (Chapter 1) that Africa, Asia, China and South America are unlikely to yield any insights into w*hat is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?* . Any fieldwork in those regions would then be fruitless.

Instead, within the remaining possible regions it was important to consider the following criteria emerging from the academic literature and/or relevant to the Australian context:

- Population
- Government structure (fundamental in order to align with Australian context)
- Cultural reputation
- Regeneration
- Representation of something "iconic"
- Traditional culture.

Each of these will now be explained in more detail.

Population

Landry, (2008:XIvii) comments “in surveys of the world’s best cities places such as Copenhagen, Zurich, Stockholm and Vancouver always come out on top. Most are below 2 million inhabitants”. This infers that, as first criteria, the potential study site cities should have a population of less than 2 million.

Government structure

A three-tier structure was not a key distinguishing element in the academic literature, however, government structure would be fundamental to practice.

Cultural reputation

Gonzalez (2011:1398) describes the concept of cultural reputation when stating “Bilbao jumped to fame in 1997 with the inauguration of the Guggenheim Museum designed by the world-famous architect Frank Gehry” thus beginning Bilbao’s global journey as a city with such a reputation and image. Evans (2003:421) proposes that linking a place with a cultural icon, such as the Bilbao Guggenheim and Gaudi’s Barcelona is an “attempt to imbue a place with a creative character”. It is this character that produces reputation. Goff and Jenkins (2006:86) also describe how “city brands are intended to provide instant international recognition and serve as a focus for consumer identification” supporting the cultural reputation agenda.

Regeneration

The idea of creative industries and their contribution to city revitalisation as a cultural strategy was considered as a criterion for this research. Garcia (2004:312) describes “the principal of ‘arts-led’ regeneration” and cites Glasgow, Barcelona and Bilbao as examples of this approach suggesting the criteria and the cities specifically as possible Phase I sites.

Revitalisation can involve huge infrastructure and planning redesign such as the Guggenheim in Bilbao (Most Admired Knowledge Citites (MAKCi) 2012) laying “the foundation for a new urban direction; and actually became a symbol of revitalization” or the development of working spaces for artists in old warehouses in Vancouver (VanCulture 2013). Evans (2005:967) outlines culture as “a driver, a catalyst or at the very least a ‘key player’ in the process of regeneration or renewal”.

Iconic

Iconic buildings or events brand a city: Goff and Jenkins (2006:182) use the Guggenheim Bilbao as an example to describe "high profile museum architecture". They go on to propose that whilst there may be a focus on the iconic architecture, it also creates the "capacity to encourage localised, small scale projects that encourage cultural participation". Events such as festivals can be viewed as the 'iconic something', consider the Edinburgh Film Festival or Calgary Stampede for example, and Quinn (2005:931) explores festivals as a means for a city to take on "the world stage". Quinn (2005:931) also explains that the investment in the arts, such as festivals, goes nowhere near the investment in "events (like the Olympics or the World Cup) or by major business showcase events (like Expos and World Fairs)". The inclusion of the criteria 'something iconic' was to explore its influence on a city that could impact on creative industries.

Atkinson and Easthope (2009:64) state that cities around the world are "now drawn to a formula that combines a focus on the new economy, investment in cultural resources and an attempt to create a vibrant sense of place" whilst Wood and Taylor (2004:394) propose that "of equal importance is the atmosphere and the culture of a place – 'the way things are done around here'". The importance of a sense of place when considered with the idea of regeneration created the question posed by Oakley (2004:72) that if a sense of space is specific then how can these strategies be replicated and delivered anywhere. Lange et al. (2008:538) argue that "place matters'' and cities "are not interchangeable, but have particular characteristics". These ideas around a sense of place and its impact and importance when considered in terms of creative industries and cultural impact became further criteria for site selection.

Traditional Culture

Cerneviciute (2011) describes "non-material culture" as "all of the ideas, songs, poetry, religious thoughts, art norms, and everyday ways of life--culture in the broadest sense - in a society" and it is many of these attributes that contribute to the 'traditional culture' or heritage. Heritage is linked to place (Eversole 2005:354; Gray 2006:103; Pratt 2009:1042,1043) and considered important however not all cities celebrate or acknowledge their traditional, including if appropriate, indigenous history.

Overall, six criteria have emerged as relevant either based on the literature or the need to consider their relevance to Wollongong, Australia, in order to potentially produce a tool to gain insights into the effectiveness of local government in fostering creative and/or cultural

industries. The final criteria therefore included; population under 2 million; a similar three-tier government structure to NSW, Australia; being known as a city undergoing (or undergone) regeneration or reinvention; the city's reputation of hosting a past (or current) iconic event, infrastructure or activity for which the place was renowned; and a cultural reputation as a place of both traditional and cultural industry and/or activity that has influenced the view of 'the place'. Table 2.1 now compares the study sites as initially considered against the criteria in descending order of meeting the outlined criteria.

Table 2.1 - Initial city site considerations with six criteria for scoping study sites.

CITY/PLACE	CRITERIA 1 POPULATION	CRITERIA 2 3 TIER-GOVERNMENT STRUCTURE	CRITERIA 3 CULTURAL REPUTATION	CRITERIA 4 REGENERATION	CRITERIA 5 ICONIC	CRITERIA 6 TRADITIONAL CULTURE	COMMENT
New York, USA	8.4m	yes	yes	no	Capital City of culture	no	Contemporary centre, includes every genre
Los Angeles, USA	3.9m	yes	yes	no	Capital city, Olympic city	no	Contemporary centre, includes every genre - Film centre, fashion
Toronto, Canada	2.6m	yes	no	no	no	no	design, fashion, film, new media, and television and stage production
Paris, France	2.2m	No*	yes	no	Capital city of culture	yes	Contemporary centre, includes every genre
Reykjavik, Iceland	120,000	No*	no	no	no	yes	City of Literature
Glasgow, Scotland UK	600,000	yes	no	yes	no	yes	Regeneration through cultural project
Sheffield, England UK	550,000	yes	no	yes	no	unknown	Renewal via culture
Huddersfield, England UK	163,000	yes	no	yes	no	unknown	Renewal via culture
Waterloo, Canada	99,000	yes	no	no	no	no	Developing as IT incubator focus
Edinburgh, Scotland UK	496,000	yes	yes	no	Edinburgh Tattoo, Royal history, Fringe Festival, Edinburgh International Festival	yes	Royal and civil history, Fringe Festival
Austin, USA	913,000	yes	yes	yes	no	no	Live Music and contemporary culture focus
Barcelona, Spain	1.6m	yes	yes	yes	1992 Olympics	yes	Visual arts, music, multi media, design, theatre dance circus and science. heritage, living laboratory
Calgary, Canada	1.1m	yes	yes	yes	Calgary Stampede 1988 Olympics	yes	Public art and event strategies
Edmonton, Canada	818,000	yes	yes	yes	Edmonton Mall	yes	Festivals, performance, music
Vancouver, Canada	700,000	yes	yes	yes	1986 Expo 2010 Olympics	yes	Public art focus
Bilbao, Spain	355,000	yes	yes	yes	Guggenheim Museum opened 1997	yes	Guggenheim has generated much literature

* Note: Paris has a four-tier government structure. Reykjavik has a two-tier government structure

Cities descend in response to each new criteria, resulting in the five successful sites (highlighted blue)

Using the information from Table 2.1 in a 'selection funnel', it becomes clear that initially eligible candidates (New York; Los Angeles; Toronto; Paris; Barcelona; Calgary; Austin; Edmonton; Vancouver; Glasgow; Sheffield; Edinburgh; Bilbao; Huddersfield; Reykjavik; Waterloo) do not meet enough of the set criteria to become Phase I study sites (see Figure 2.1).

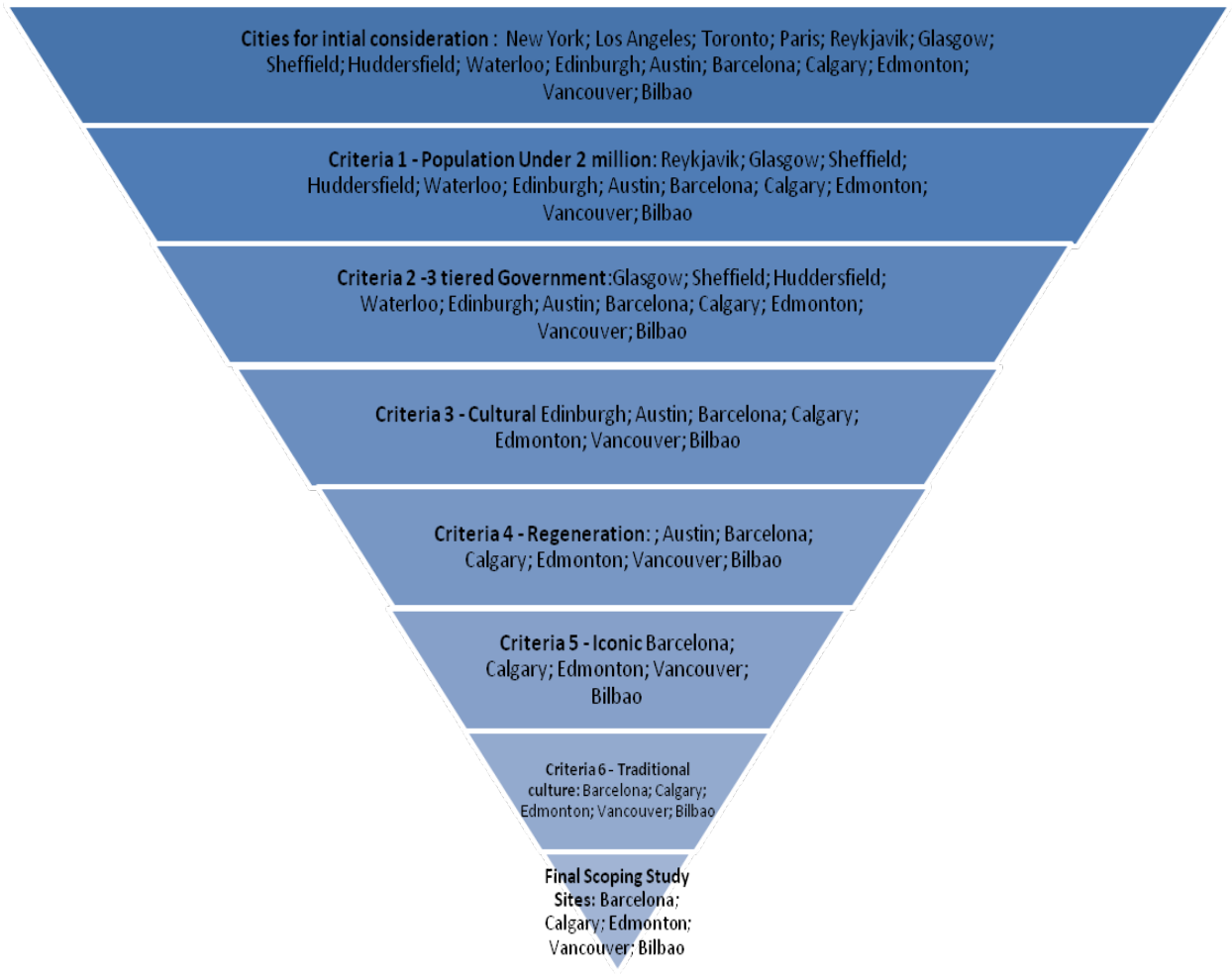

Figure 2.1 - Selection funnel for Phase I sites

This resulted in five eligible cities for Phase I: Barcelona and Bilbao in Spain; and Vancouver, Calgary and Edmonton in Canada. An overview of the cities considered eligible for the scoping study and the final comparative criteria informing the decision-making process around these follows in Table 2.2.

Table 2.2 - Scoping study site selection summary

CRITERIA	BARCELONA	GRANOLLERS (SUBSET OF BARCELONA)	CALGARY	EDMONTON	VANCOUVER	BILBAO
Population (not including 'greater' surrounds)	1.6m	70,000	1.1m	818,000	700,000	355,000
Three- tier Government structure	yes	yes	yes	yes	yes	yes
Cultural Reputation	yes	yes	yes	yes	yes	yes
Regeneration	yes	yes	yes	yes	yes	yes
'Something' iconic	1992 Olympics		Calgary Stampede 1988 Olympics	Edmonton Mall	1986 Expo 2010 Olympics	Guggenheim Museum opened 1997
Traditional culture	yes	yes	yes	yes	yes	yes

(Note: subset of Granollers will be explained further in this chapter. Briefly it emerged from the undertakings with Barcelona and was thus included due to its physical proximity to Barcelona and relevance of the development of the Art Factory to the research topic)

It is important to note that the fundamental criteria of a three-tiered government – in order to be comparable with the Australian context - did rule out a number of locations and due to this Phase I is geographically centred (see Figure 2.2) in Spain and Canada (which both have local, state/provincial and federal systems of government).

Figure 2.2 - Map identifying Phase I sites

It may be noted that Phase I is essentially conducted in Spain, Europe and Canada.

So, in summary it can be seen in Figure 2.3 that Phase I has moved from considering all the cities in the world to just five.

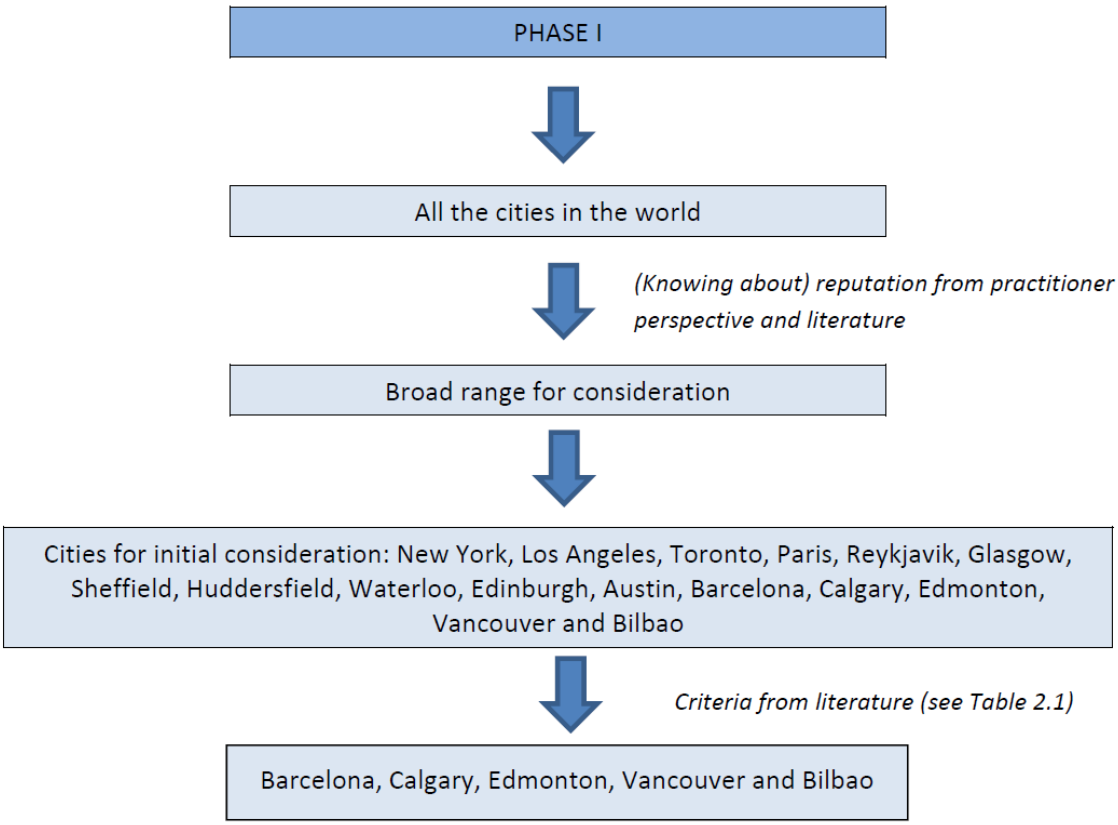

Figure 2.3 - Process Phase I to Phase II

With cities selected it is now important to discuss who were selected as local government key informants.

2.1.2 Participant Recruitment

In the first instance, the researcher emailed the General Managers of each local government authority and the Directors of each identified cultural institution (for example, Guggenheim Bilbao). In the case of each local government, this resulted in the request being provided to other Council staff who then made contact and visits were arranged.

Due to a recent change in Government in Barcelona at the time, the staff seemed relatively new to the cultural industries arena and it was more difficult to make the initial connection. In organising the contacts in Barcelona, the researcher was connected via a contact made by one of their research supervisors which led to an electronic introduction to Alba Barnusell, Executive, Granollers City Council. This introduction resulted in a visit to Granollers, a small regional city close to Barcelona, to see the recently opened Arts Factory that had emerged

from a reused textile factory and utilised the creative industries model for its operation, and an interview with Alba, the Council Manager liaising with the Factory Coordinator.

In two of the five sites General Managers from Local Government were research participants (Vancouver and Calgary). In three of the five sites staff members from cultural institutions were research participants (Director, Museum of Contemporary Art Barcelona, Director Vancouver Art Gallery and staff member form Guggenheim Museum in Bilbao. In Edmonton, however, as there was no response directly from Council to the researcher's emails invitation to participate in the study, only a positive response was received from Edmonton Arts Board, which is funded by Council.

Local government in Canada was easier to communicate with via email and interviews were very quickly set up in Vancouver, Calgary and Edmonton. The key contacts at these sites also introduced other relevant individuals in organisations to participate in the research. In Spain, it was more difficult to make connections with the right people mainly due to English not being the participants' first language, and the researcher having no Spanish, however, in Bilbao there was an effort made by local government to create links to a creative industries organisation.

An overview of all the resulting interview participants is presented in Table 2.3.

Table 2.3 - Phase I - Interview participants and interview dates

CITY	ORGANISATION	ROLE	FIRST NAME**	LAST NAME	DATE OF INTERVIEW 2012
BARCELONA	Museum of Contemporary Art Barcelona	Director	Bartomeu	Marí	17 Sept
	Barcelona City Council	Manager of the Institute for Culture	Ines	Garriga	17 Sept
	Barcelona City Council	Cultural Program Consultant	Fran Javier Iglesias	Gracia	17 Sept
GRANOLLERS	Granollers City Council	Executive	Alba	Barnusell	18 Sept
	Rocaumbert Arts Factory	Coordinator	Teresa	Llobet	18 Sept
BILBAO	Guggenheim Museum	Public Relations Coordinator	Maria	Bidaurreta	21 Sept
	Creativity Zentrum	Executive Officer	Jone	Zubiaga	21 Sept
	Creativity Zentrum	Board Member	Pedro Ruiz	Aldasoro	21 Sept
	Bilbao Council	Cultural Officer	Carolina	Gutierrez	21 Sept
VANCOUVER	City of Vancouver	City Manager	Penny	Ballem	24 Sept
	City of Vancouver	Managing Director, Cultural Services	Richard	Newirth	24 Sept
	City of Vancouver	Director Grants, Awards and Support Programs	Margaret	Specht	24 Sept
	Vancouver Economic Commission	Chief Executive Officer	Lee	Malleau	24 Sept
	Vancouver Economic Commission	staff member	Tracy ##	Peters##	24 Sept
	Vancouver Art Gallery	Associate Director	Paul	Larocque	28 Sept
CALGARY	City of Calgary	City Manager	Owen	Tobert	27 Sept
	City of Calgary	Manager Arts and Culture	Beth	Gignac	27 Sept
	Calgary Arts Development Authority	General Manager	Tom	McCarthy	27 Sept
	Calgary Economic Development	Commissioner Film Television and Creative Industries	Luke	Azevedo	27 Sept
EDMONTON	Edmonton Arts Council	Director	John	Mahon	1 Oct

** First name is used to identify the participant throughout the findings section. Each participant provided ethics permission for their actual name and position to be used in this thesis with the exception of ## who is referred to as a pseudonym.

As can be seen from the table above, a diverse range of stakeholders were approached and a total of 20 people participated in interviews.

2.1.3 Data Collection Overview

Phase I data was derived from interviews undertaken between 17 September 2012 and 1 October 2012. All included in-depth face to face interviews, with the exception of Paul Larocque, which was done over the phone. However, a visit was undertaken to the Vancouver Art Gallery, where we met prior to the phone interview held several days later. The findings will follow the chronological order in which interviews were undertaken as see Figure 2.4 - Phase I timeline.

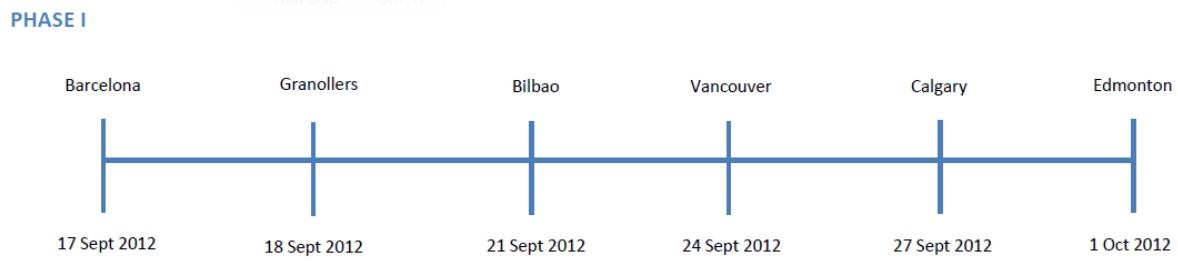

Figure 2.4 - Timeline of Phase I interviews

A series of questions were asked of each participant (see Appendix 2) to explore themes that had emerged from the critique of research to date (see Chapter 1). Questions were semi-structured to enable flexibility within the interviews to explore other perspectives related to the topic - as this was a scoping study, - however, the questions also tried to provide guidance on the importance (or not) of the theme and how it would be assessed or measured.

These initial concepts included:

1 Consideration of the definition of cultural/creative industries, both in theory and in the operational definition as determined by local government practitioners as used in practice in their local government authority area

2 Understanding the role and activities of local governments in communities where creative industries are at the fore and a comparison with the assumptions held in prior academic literature.

3 Consideration of local government practitioners perspectives on effective or ineffective creative industry strategies in their communities

4 Insights into the specific challenges local government and its practitioners faced when attempting to support creative industries to deliver benefits in their communities

At this time both the terms 'cultural industries' and 'creative industries' were being used as one of the key desired outcomes of the scoping study to determine appropriate - sector relevant - terminology.

2.2 Findings

This section outlines the findings from local government practitioner interviews held in Phase I study sites and the themes accordingly included the practice perspective on the definition of cultural / creative industries, the role of local government, community value and impact and importance of place.

2.2.1 Insights from Spain: Barcelona, Granollers and Bilbao

2.2.1.1 Barcelona

Ines Garriga is the Manager of the Institute for Culture for the City of Barcelona and her area of responsibility is creativity and innovation. Fran Gracia is a consultant who is employed by the city to deliver cultural projects (and assisted in a semi 'interpreter' role for Ines as required). Ines explained that the main focus currently in her business unit is to link science into creativity and innovation and "the vision is that the three sectors (science and technology, artists and creativity) are recognised as 'culture'". This approach has only been under way for 12 months with the advent of a new government, and is aimed at ensuring this different approach to cultural activity is on the "same level as heritage" (meaning old customs, activities and architecture) (Image 2.1).

Image 2.1 - Traditional architecture of the historical Barcelona (Photo - K Savage)

which has always been well supported and funded in Barcelona The unit has a focus on creativity and innovation looking at "the whole value chain", from idea conception to cultural industries business development.

The concept of creative incubators was raised by Ines as representing the 'living lab' concept in Barcelona. The Art Factory Program is a new initiative delivered by Barcelona City Council's Culture Institute as outlined in a Council report provided by Ines and is based on "transforming disused spaces into new powerhouses of culture and knowledge" and thus meeting "a longstanding demand by creators and collectives for spaces equipped for artistic creation and research". The report describes turning the city into a "cultural laboratory" (Barcelona City Council 2012:8) in line with other similar cultural initiatives across Europe.

Barcelona Council has indicated that they are very interested in the 'living lab' concept to develop partnerships within their community and to develop cultural innovation. The outcome for the city is not only spaces for creative industries to operate, but the development and implementation of innovative and 'marketable' creative products and outcomes that can impact on tourism, economic and cultural aspects of the city. Currently, Barcelona utilise economic development processes such as supporting local talent and generating local

employment through creative enterprises and Ines describes the city “as a living laboratory, not buildings, but enterprises”.

Local government in Barcelona believe the community appear receptive to the development in the cultural industries arena because the projects are open and transparent. Ines describes it as “building the project with them, looking for the questions and the answers with them”. She believes that the risks are higher for her and local government as failure often results in the project not continuing to be supported, so funding is withdrawn and creates the potential loss of hard earned partnership credibility. Ines see the outcomes and opportunities as better for the community, resulting in “for the first-time people [saying they] are happy local government are talking to them, knocking on their door”. Barcelona is ranked 5th in Europe in terms of the number of people working in the creative sector (Barcelona City Council 2012:6). The focus on shared and cooperative development space outlined in the living lab model will be discussed further in this chapter.

The Cultural Institute had been, until the most recent election, dedicated to ‘traditional culture’. The traditional culture focus is on cultural expression through customs, practices, places, objects and artistic expressions reflecting long established and time honoured values of people. For Barcelona, this was represented as continued investment in heritage infrastructure, well established organisations and traditional practice over an extended time period with little contemporary expression or influence. This change resulted in two main outcomes. First, to the cultural industries, new and innovative approaches to the funding of cultural activity and industry have created a positive environment for employment and development in the creative fields. Second, the paradigm shift has created tension for institutions such as the Museum of Contemporary Art Barcelona (MACBA) who fear policy changes will result in a reduction in traditional funding upon which they have always relied. Expressed by Ines:

> ..the new (and young) are quite open to new funding because they are used to creating and developing projects. Museums will say no, no, no, I will keep the old way of things. You give me the money and I will do what I always have done.

The MACBA is considered a very young institution in an old city such as Barcelona, opening to the public in 1995 (Image 2.2). Bartomeu Mari was appointed Director after being “the head of exhibitions and right hand man of the former director” and described MACBA as having the ability to influence the delivery of culture to the Barcelona residents and visitors. Bartomeu

describes the time after the Olympic Games of 1992 when large cultural institutions like the National Theatre and both City Council and Catalan Government joined forces and gave birth to this institution and describes the Museum as “the son of the Olympic Games”.

Image 2.2 - Museum of Contemporary Art Barcelona (Photo - K Savage)

Following the 1992 Games, Bartomeu describes that it was decided by government that culture and cultural institutions should play an important role in the “urban tissue” of the community with a conscious decision made to create a city where “culture was a major engine for the urban condition”. However, researcher Garcia (2004:322) describes this approach less positively as:

> the aggressive use of mega-events as symbolic devices to boost local pride and establish a Barcelona brand (that) reflects a top-down approach to cultural representation, with local identity being used as a marketing device.

Garcia (2004:323) also describes what she concludes as a flaw in the Barcelona experience as “the inability to use cultural hallmark investments to improve the conditions of deprived local communities” despite “sustaining a geographical balance in terms of cultural provision”. Bartomeu comments on the promise of this statement, suggesting that the idea was “investment in public space that will lead to an investment in private space” so that the local community would also benefit from the investment. Bartomeu says it can be seen as a success in the area around la Rambla and the Museum with theatres, the Opera House, universities, museums and other cultural institutions within a bounded area. When referring to a few streets away in terms of success, he shrugs and comments “not so much”. This difference is

obvious when walking the physical space and must impact on the local community more than visitors.

Both local government staff and the Gallery outlined their partnerships and aspirations of working with universities and their relationships with other stakeholders and each other, as funder and funds recipient. Ines describes it as:

> ..so I am working with external collaborators from different universities and foundations, public and private and other companies. For me this is important for in order for me to wield this direction I need specific people with specific knowledge, skills exactly. So via these universities and via these foundations I am working with them, their connections with other cities.

This is a much broader outlook than Bartomeu who believes his objective is to link the museum to the university sector and he believes local government in Barcelona does not have this connection. He also mentions the importance of stronger partnerships between the private and public sector and "we are busy trying figure out how to do that". Relationships are considered important and Bartomeu concludes by describing the museum's relationship with local government:

> The city council is one of the partners of the consortium and I relate with them to the Council within the structure of the board and then we play as well, we have a very good direct relationship as well.

Both local government and MACBA see themselves as crucial to the city, "very much rooted, in the city and this country", but each supports the international role that they play as described by Bartomeu "we speak to the world" and Ines "we are participating in European projects, in order to try and build this international network".

When considering the involvement of the community in creative industries and the value it adds to the city Bartomeu's opinion differed to others in the data collection. He believes:

> Art is not an industry but art is related to other industries and it feeds and it influences other industries that constitute creative industries. We believe our task of the museum is that of permeating and transmitting the knowledge and experience of the arts into other social areas, including as well those productive areas that are constituted cultural industries.

MACBA cater to their local residents with special opening times and offers, but admit that

visiting the museum is not the routine of large segments of the local population as yet and that is a current goal to create the sense of ownership and support of the community to come to the museum regularly. When asked if the museum made a difference to the cultural prosperity of the city and the residents, Bartomeu comments that "the museum makes a very big difference. I have to believe this as well".

The new Barcelona Government see public funding finishing, or at least diminishing, to create new opportunities for new models according to Ines. This was a concern expressed by all interviewed with different responses. Bartomeu describes the situation for MACBA as uncomfortable as it is "a fragile model, a crisis in funding from public", while local government recognises "new ways to fund, that is not public. Traditional creative industries are used to public funding, and now we need to promote new models" (Fran). Ines describes it as "a change to the new from the traditional industry as dominated by old" (Image 2.3).

Image 2.3 - Murals depicting the creative innovation of Barcelona circa 1346 (Photo - K Savage)

In Barcelona, the focus areas for the local government participants can be summarised as the

importance of development spaces for innovation and growth and not just support of traditional cultural infrastructure, the importance of growing and managing relationships across a range of stakeholder groups and the changing funding and service delivery models and the impact this may have on their city. Ines outlined solutions to these tensions including developing partnerships with community organisations, universities and private organisations and undertaking consultation with the local community.

2.2.1.2 Granollers

Granollers is a small city of 65,000 people about an hour from Barcelona that sees itself very separate to the city of Barcelona with its own needs for its city. The visit to Granollers was specifically to inspect and discuss the Roc Umbert Arts Factory, a 21,000 square metre site in the centre of the city that is being converted from a textile factory into an artistic and communication centre to bring the citizens closer to the field of creation (Image 2.4).

Image 2.4 - Roc Umbert Arts Factory, Granollers (Photo - K Savage)

This process is being undertaken by Granollers City Council in partnership with a range of private and public partners. Roc Umbert is poetically described as "a factory where we want to continue weaving the city's future, a future that is being built with new ideas, art and technology" (Granollers City Council 2012:2). The factory is a centre for arts and includes training facilities, performance spaces, studios, concert hall, audiovisual centre, cafe and bar, library, workshop space and rehearsal space. It is very impressive (Images 2.5 and 2.6). What is also impressive is the ownership and attitude of the partners and community.

Image 2.5 - Performance space, Roc Umbert Arts Factory, Granollers (Photo - K Savage)

Image 2.6 - Studio space, Roc Umbert Arts Factory, Granollers (Photo - K Savage)

Alba Barnusell, Granollers City Council Executive staff, explains “we are going slowly, we are not Barcelona, we are Granollers, we are not international, and we need to work for the city. It’s our space”. The Factory has as its focus, service provision and activities for direct community impact not the development of ‘product’ specifically to enter the international stage, like MACBA for example. Alba spoke with enthusiasm for the vision and aims of the factory for the citizens of Granollers and also the young people, companies, artists and businesses participating in the venture. Alba describes relationships and a fusion of different arts as the asset of the factory and made it clear that it was to “work as a public service and we must never forget that”.

The Art Factory resulted from a “dialogue between two points of view: making apartments or making a factory. In 1999 the art factory won” (Alba). The project had a slow beginning in 2003 but has developed more quickly since 2006. Currently it is suffering from the financial situation in Spain and whilst there are funds to finish the buildings there are none for activities. This is where the relationship with other organisations and private foundation has formed. Alba believes that this allows the red tape of local government to be cut somewhat and make things quicker and easier to get done. She describes it:

> now to rent an artist a space we have to make a new form and then go to the inventory, I don’t know the word, the money man. And [it] takes too long and the artists says ok forget it. And that is why we intend to make this easier and also it will be easier to fund foundation from this. 60% of the funding would be public and from local government.

Alba also reflects on the comment that Granollers is not Barcelona, has no aspirations to be an international centre and that the city must work for the city. “People have to feel it is their space”.

For Granollers, the key issues identified by the interview participants, is the relevance and significance of a ‘sense of place’ and the value of the Art Factory services to the Granollers community. They are addressing this by engaging with their local community to identify their needs and to ensure the sense of place is both identified and maintained, and in developing public private partnerships to enable them to achieve their goals.

2.2.1.3 Bilbao

Bilbao is a city in the Basque country in the north of Spain that has become known due in no small part to the Guggenheim Museum now located in its CBD creating "the Bilbao Effect" on city redesign and reinvention (Capps 2012:1; González 2011:1397). The Bilbao Effect has been described as "a success story of urban regeneration named after the seemingly miraculous and unprecedented success of the Guggenheim Museum" (Franklin 2016:79); "the transformation of a city by a new museum or cultural facility into a vibrant and attractive place for residents, visitors and inward investment" Lord cited by Gonzalez (2011:1398); "linked to the use of culture and iconic architecture to relaunch an industrial economy in crisis" (González 2011:1407) and finally "the term for the nearly $200-million gamble taken by the city of Bilbao in the early 1990s on bringing the Solomon R. Guggenheim Museum to the Basque region of Spain" (Capps 2012:1).

Bilbao has fared well under the direction of a strong mayor who has been actively involved in the city's transformation, even prior to being elected as Mayor in 1999. Bilbao won the Lee Kuan Yew World City Prize in 2010 and "continues to evolve and challenge itself, with Mayor Iñaki Azkuna at its helm" (Urban Redevelopment Authority 2012:1).

The City Council "decided to opt for bold, innovative renewal that would engage the public interest and make the city more attractive as a site for international forums" (Bilbao City Council 2012:7) and uses a range of initiatives to enhance the creative aspects of the city. Local government in Bilbao partner with Creativity Zentrum, who have delivered creative industries development in the city for last 5 years on their behalf. This relationship is important for the development of creative industries in the city. Creativity Zentrum describe themselves as a non-profit and private organisation created to help and foster the development of the creative industries in the Basque Country (Spain)" (Creativity Zentrum 2012:1). They work closely with the community to develop new ideas into new creative businesses. Ms Jone Zubiaga asserts the aim of Creativity Zentrum as "to keep creative talent and offer support and infrastructure so creative economy stays in the region".

The City Council of Bilbao support The Municipal Exhibition Network (MEN) allowing artists to exhibit in eight key spaces across the city districts (Plaza, Tironi & Haarich 2009:1718) and Bilbao Arte as a centre of art production which offers young artists the support and infrastructure for the development of their artistic proposals across the creative industries (BilbaoArte 2013).

The Guggenheim Museum Bilbao is an icon, (Image 2.7) putting the city on the world map (Bilbao City Council 2000:11) and is a reflection of risk taking, visionary planning and commitment that changed the city and its future forever. Plaza et al. (2009:1712) discuss:

> the existence of a Guggenheim museum in Bilbao is the rather improbable result of multiple coincidences, most significantly the desperate search for liquid revenues from the Guggenheim Foundation (New York), the city of Bilbao looking for a flagship urban artefact to symbolize the beginnings of its regeneration process and several personal networked connections in between.

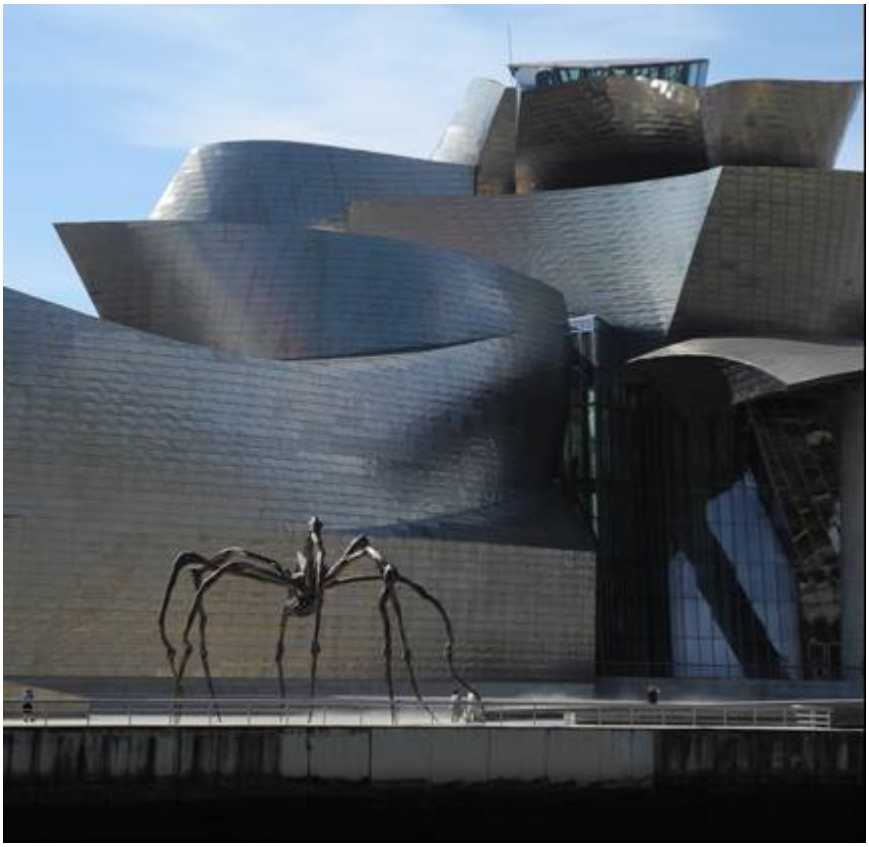

Image 2.7 - The Guggenheim Museum, Bilbao (Photo - K Savage)

Guggenheim Museum Bilbao, Public Relations Coordinator, Maria Bidaurreta, confirms that the government and provincial government had started thinking about "the possibility of having a cultural project that could be the catalyst of the economic transformation of the city" at the same time as the Guggenheim in New York was looking for a European site.

Gomez and Gonzalez (2001:898) believe that "the extent to which the Guggenheim Museum is unique remains at best uncertain" and it is difficult to understand why. On many levels its uniqueness oozes – the physical work of art created by Gehry, the precinct in which it sits, its

collection and exhibitions and its outcomes related to cultural, social and economic indicators appear exceptional. Maria explains that the visitor numbers are double the expected projections and that the "museum is the face of transformation of place". New infrastructure has followed the Guggenheim investment with a new airport, motorway, convention centre, public university buildings and Jesuit University library (Bilbao City Council 2012:8; Plaza et al. 2009:1713). Maria notes all these buildings "used world renowned architects and were related to the recovering of the waterfront from industrial space to cultural institutions, services and business".

Bilbao City Council says "the success of the Guggenheim Museum Bilbao and the new lease of life given to the Museum of Fine Arts of Bilbao demonstrate the fundamental importance of culture to the process of revitalization" in the city (Bilbao City Council 2000:5). This idea is supported by the Museum who see a much more important connection between the different cultural agents including Bilbao universities and fine arts museums, than there were before. The impact of these relationships has contributed to the ongoing success of the revitalisation of Bilbao.

The Bilbao community value the museum, but it is also recognised globally. Maria believes it is not only having an iconic building but that "part of its success is the transformation itself". When asked about how the community has coped with the museum, Maria laughed and commented, "15 years ago, locals asked of the tourists what the hell is this? Why are you taking pictures of our town? Now they understand and value the city more". The City Council also believe that Bilbao is a changed city. "The years of hard work have come to fruition. The differences can be seen and felt during a stroll along our streets, and heard in our people's conversations" (Bilbao City Council 2000:1). This statement is true - the city is abuzz with people enjoying the spaces, new and old, at all times of the day and night (Image 2.8). The City Council express the value of the museum for the residents and community as:

> it has restored a sense of civic pride that has been suffering since the hard economic times brought on by the industrial recession of the 1980s. The museum project has laid the foundation for a new urban direction that is more in tune with the times. It has become a symbol of new direction and revitalization, and for the people of Bilbao, represents the city they are building for the future (Bilbao City Council 2000:11).

Image 2.8 - Activated waterfront, Bilbao (Photo - K Savage)

Pedro Ruiz Aldasoro is the Chairman of the Creativity Zentrum Association in Bilbao and the Chairman of the European Network Creanova and was a community member instrumental in bringing the Guggenheim to Bilbao. He believes "the city was placed on the international map - the Guggenheim through Bilbao, Bilbao through the Guggenheim but that in the beginning there was a big part of luck. We were afraid of what could happen. Very very afraid". He goes on to say that the "museum has its own life. It's in the city but I am not sure if it is part of the city. It's my opinion. They are doing things, out of the dark, and things like that and anyway, also they are not living with the city". Jone confirms his meaning that:

> if it was here or not we would have the same [policies and practice] with the creative industries. This was part of his [Pedro's] vision. We needed to do something with creative industries and the museum was one of them but Creativity Zentrum is another one. It's the second part of the story.

Pedro has a distinct opinion of the museum and its role in the city and working with the community and comments "working together, the Museum with us [Century Zentrum] no, no. It is a world apart. It is very USA". By this, Pedro seemed to think that the museum created less of a parochial outcome and more of a cosmopolitan impact. Perhaps the most telling comment is the response from Maria as a resident born and bred in the city, that if the

museum would not have come to Bilbao, what would have happened to the city? Her answer, "I don't really know. I can't think of Bilbao in another way now. I don't really know".

In terms of defining creative industries, Jone was able to clearly provide their definition of creative industries as advertising, video games, architecture, design, fashion, performance, handicrafts, visual art, radio, cinema, TV and software development. She also commented that they use the term creative industries not cultural industries as it best fits the definition outlined. Jone reveals that "government has only just begun to understand what creative industries are" and this is because they are starting to notice the influence in the city. It is important, according to Pedro, that government understand the economic importance and that in the difficult economy of Spain he believes:

> creative industries can lead the national economy. Creative Industry is the accelerator of the economy. Creative industries often have a high level of resilient self-employed people and the inference is that the sector can be impacted less by the economic crisis.

The perspectives of the participants in Bilbao can be summarised as the recognition of the impacts of using cultural infrastructure as a revitalisation strategy creating both social and economic development outcomes, the relevance of a sense of place when creating a symbolic vision for a city, the significance of relationships and the value of creative (cultural) projects in the city for the local community.

In Bilbao, the Guggenheim Museum continues the international focus by managing the private / public partnerships and ensuring the museum is part of a broader regeneration vision for Bilbao. Bilbao Council recognises the relevance and influence of creative industries by brokering the partnership with Creativity Zentrum to deliver this support to the community.

2.2.2 Insights from Canada: Vancouver, Calgary, Edmonton

2.2.2.1 Vancouver

Vancouver is a city with a reputation as one of the most liveable cities in the world. At the time of the visit Vancouver was listed as number 3 behind Melbourne and Vienna in The Economist Intelligence Unit's best cities rankings (2012:1). Interestingly for this study, Calgary is placed at number 6. Vancouver is described by interview participants as an exceptional city to live in (Richard Newirth, Managing Director Cultural Services, City of Vancouver) and by Dr Penny

Ballem, City Manager, City of Vancouver as a city “alive in terms of public space and enjoyment and innovative use of public space” (Image 2.9).

Image 2.9 - Lifestyle of Downtown Vancouver (Photo K – Savage)

Vancouver has a Culture Plan 2008-2018 developed with community input that outlines a vision to “develop, enliven, enhance, and promote arts, culture, and cultural diversity in our city in ways that benefit our citizens, creative community, businesses, and visitors” (*City of Vancouver:Arts and Culture* 2013; Creative City Taskforce Vancouver 2008). Penny explains that the community “really value that this is a city that we engage our community more than anywhere else...at the end of the day it is one of the things that sets us apart”. Vancouver pride themselves on their willingness and desire to hear what their community wants and efficacy in which they deliver this.

On a per capita basis, Vancouver is said to have the highest number of artists in Canada, with the city providing the highest level of grant funding to arts organisations in Canada (VanCulture 2013). Penny suggests that “we bat above our size really as a city for we have more artists per capita than in North America”. Richard agreed, but added that “in terms of support it’s very high. In terms of visibility and acknowledgment it’s not as high and part of that I contribute [sic] to the age of the city, it’s a very young city, 125 years old”. So this seems to suggest that

whilst the funds are provided and services delivered the city does not have a private funding or philanthropic basis to support the cultural program, it remains reliant on government funding.

Penny described the city as having a “robust cultural centre, being an enabler through grants, embracing of cultural diversity, beautiful with innovation around public space”. She also described Vancouver as ahead with its urban design, which provides “leverage as a unique strategy”. Hutton (2004:1954) supports these statements by Vancouver’s City Manager by suggesting the city has:

> a repertoire of policy instruments which include zoning and land use policies, development regulations, design guidelines, public investments, fiscal mechanisms, information services and public processes. These instruments may be deployed singly or in combination, although their influence is of course constrained by the power of countervailing market, social and central government forces.

This approach has made the city stand out in terms of liveability and urban design, and the use of creativity to contribute to these social outcomes.

Vancouver was the host city for the Winter Olympic Games in 2010 and they have also been a World Expo site in 1986. The experience of Vancouver hosting the Winter Olympics has generated comment in the media including Toderian (2012) who asked of London “have they followed in the carbon-footsteps of Vancouver, the last Winter Games host, with weighty aspirations to use the Olympics as a catalyst for sustainable and inclusive city-building?” and if they gained as Vancouver did “adaptable and responsible facilities, public realm transformations and festival-making, and mobility/mode-shift legacies” (Toderian 2012). The Olympics was a successful economic development strategy for the city and by utilising the London model (based on the Sydney model before it) Vancouver did benefit from the experience according to Lee Malleau, CEO, Vancouver Economic Commission.

The 2010 Winter Olympics was the driver of a healthy Public Art Program which was evident from a walk through the city and in publications for visitors (Image 2.10 and 2.11). This program has now been reduced significantly “from $6.5m [Canadian dollars] for the Olympics in 2010, to a current civic program in 2012 of $250,000 per annum for 3 years” according to Margaret Specht, Director, Grants, Awards and Support Programs, City of Vancouver.

Image 2.10 - Pubic Art: Traditional at Stanley Park (Photo – K Savage)

Image 2.11 - Pubic Art: Contemporary, The Needle, near Canada Place (Photo - K Savage)

The spend on cultural activity is summed up by Richard as “cultural activity and Arts versus transportation and affordable housing. The whole affordability issue raises the gap between the rich and the poor”. Richard explained that currently there was a great deal of debate around Council spending and the priorities around decision making. However, arts and cultural activity does feature in regional strategies with additional initiatives now existing “within Metro Vancouver towards creating regional strategies for food systems planning and for arts and culture” (Holden 2010:529). The decision seems to be that both social and cultural needs are worth consideration, but perhaps more so when an international audience is involved like the Olympic Games.

Creative industries in Vancouver was defined by Margaret as “non-profits arts organisations, architecture, design, fashion, food, video/gaming indi music (significant music town) film industry”. Granville Island was the identified cultural ‘place’ in Vancouver (Image 2.12), described as “the home to the festival, performance space, artisans, public market with the most successful element being street entertainment”. The site was the Expo 86 site and started with the focal point of cultural industries. Council has just announced a new Arts Factory adding 8,000 square to the over 20,000 square feet of studio space already approved by City Council (VanCulture 2013). The provision of studio space for the creative industries was different to the other study cities and maybe be understood within the realm of continuing the development of a previous cultural (expo) site.

Image 2.12 - Painted silos at Granville Island, Vancouver (Photo - S Savage)

According to Leslie (2006:217) the film industry "agglomerations in Vancouver (and Manchester UK) are tied to international networks of finance and distribution" with 15 years of strong sustained growth in the sector (Coe 2001:1754). Richard comments that the film industry in Vancouver is still a relevant cultural industry due to the physical location and climate Vancouver can offer although other provinces in Canada are offering financial incentives so it is not as lucrative as previously. It does provide employment across the creative industries with actors and technicians sourced locally.

The Vancouver Art Gallery is a private organisation that is run by a board for the city. The city owns the collection and Paul Larocque, Associate Director, advises that the Gallery receives 19% revenue through a city grant to "bring the best of the world to Vancouver and best of Vancouver to the world". Both Paul and Richard consider the relationship between the Gallery and City Council to be a solid one, however ultimately the Gallery rely on City Council for a $2m annual grant. In discussing Bilbao, Richard described locally:

> as an example, one of the big debates right now is building a new Vancouver Art Gallery, and how much investment would it take and would it to become a world class art institution and should we do that, and will that have sort of a trigger effect on the whole city becoming culturally more vibrant and known around the world. That's the aspiration of the Gallery. Whether or not that is going to come to fruition is the big question.

Interestingly, in the interview with Paul, he advised that "by February 2013 a site will be secured and it will be built in a 7-8 year time frame, with an iconic design assisting to raise funds" which does not necessarily seem to be the direction of Vancouver City Council. Philanthropy is not as common in Canada as it is in the United States, according to participants in all three Canadian cities and this current debate reflects the differing views on the aspects of public and private infrastructure investment.

The Vancouver Economic Commission (VEC) is an agency of the City of Vancouver, and whilst 100% funded by the city it is kept at arm's length. Lee Malleau, CEO, describes the role of the VEC to "generate economic prosperity in the city" and recognises the "connection between economic prosperity and investment in Arts and culture". It was explained that when VEC talks about culture it is more the creative industries, digital space where they contribute whereas with the city (Council) they will focus more on the traditional Arts and performing arts. Lee also raised the 'liveability versus affordability' issue similar to Richard. Tinic (2001:156) notes:

> the evolving sociocultural dimensions of Vancouver resulting from the province's economic and cultural movements away from the national and toward the global, beginning with the 1986 World Exposition (Expo '86) and culminating in the establishment of Vancouver as Canada's so-called gateway to the Pacific as reflected in the province's special relationship with Southeast Asia.

and supports the dialogue expressed by VEC in attracting investment into Vancouver, similarly on the back of the Olympics 2010.

The key issue raised by the Vancouver respondents were their strong commitment to high quality engagement with their community, the changing funding model and availability of funds for cultural activity, the importance and relevance of place and space, their commitment to provision of artists studio space and sustaining relationships across the sector and all stakeholders with local government. Vancouver also had a high expectation and aspiration for successful international relationships and could demonstrate success in this area such as the Winter Olympics, the film industry, high achievement continually on the liveability index.

Vancouver City Council has delivered policy instruments and continues to actively engage with their community. The recognition of the link made between economic prosperity and the investment in the Arts is critical as a key outcome and the tension this could create when prioritising funding for community need versus community aspirations.

2.2.2.2 Calgary

Calgary has been an Olympic City, and is also well known for the Calgary Stampede, the annual rodeo and complimentary program that attracts over a million visitors to the two week event. Calgary is experiencing an annual population growth of 2.68% taking the population to over 1.2 million people (Kaufmann 2012) and is often considered the centre of power and influence in Alberta (Kellogg 2004) much to the dismay of Edmonton, the Province's capital.

Calgary is a city that has culture on its agenda from the Calgary Stampede, Artists in Residence, Public Art, theatre, music and contemporary art as examples of activity ('Shining the spotlight on Calgary's culture' 2012; Dialogue Partners 2011; Forbes 2012; Karshenbaum 2007; Sharpe 2001). The City of Calgary General Manager, Owen Tobert says "people are quite surprised when they come here that Calgary has got more of an arts and culture scene than they might have expected". However, Calgary did not have a culture policy until 2005 and at the time of interview was working on the development of a new cultural plan. The Cultural Plan development has continued to be undertaken since September 2012 and through a citizens

reference panel (City of Calgary 2013) the Arts Plan was presented to Council on 5 June 2013 (Moss 2013a, 2013b).

In 1979 Kritzwiser (1979:4) wrote that Calgary was beginning to embrace culture, with the arrival of galleries and interest in the Arts, the influence of new architecture, "the explosion in its Philharmonic, its symphony orchestra, dance and theatre groups" and the gift in 1966 to the city of a private collection that established the Glenbow Museum. The vision of the director was "Glenbow will be one of the two great museums in this country and among the major museums on this continent" (Kritzwiser 1979:4). This vision has yet to be realised, however, the museum collection is impressive and current conversations are around its relocation to a more suitable / larger site. This itself was a dilemma when the data was collected as currently Glenbow is in a prime downtown site and the relocation discussions are to enable the convention centre to completely take over the museum's downtown space not just the portion already given up for it. This is an interesting twist to the 1979 and current outlook and the museum being in a central downtown position.

The iconic Calgary Stampede means different things to different people. "It's a huge networking festival, and corporate events are now a major fundraising source for many charities" says urbanist Richard White, former head of Calgary's Downtown Association (Laird 2012). The Calgary Stampede organisation describes itself as "a not-for-profit community organisation that preserves and celebrates our western heritage, cultures and community spirit" (Calgary Stampede 2016). Calgary General Manager Owen, acknowledges that he has a "different opinion about culture than a lot of people because I think we have overindulged the Stampede to the expense of just about everything else" and that "nothing competes with the Stampede and as a result it gobbles up all discretionary energy, a lot of volunteer energy and a lot of money". This seems to imply the perspective that whilst traditional culture is well celebrated in Calgary there may be the opportunity for new and more contemporary investment, such as in creative industries in the city's future.

Beth Gignac, Manager of Arts, Culture and Recreation, City of Calgary, is responsible for a festival and event portfolio. The city, through Council, delivers over 300 festivals and events and the clients are "across a broad spectrum but not just cultural events but culture at large, so sport, healthy lifestyle, active healthy living and your usual song and dance stuff" as well as public art (Image 2.13 and 2.14). City Council does not contribute to a municipal art gallery or a publicly funded museum however they do have publicly funded theatre, performance space and the Epcore Centre for Performing Arts which represent substantial cultural infrastructure.

Image 2.13 - Public Art opportunities in Calgary (Photo - S Savage)

Image 2.14 - Public Art opportunities in Calgary (Photo - S Savage)

Calgary has a 100-year vision, 'Imagine Calgary' that is inspiring when the city itself is not much older than that. Calgary is a city engaged with its community with a strong commitment to "bringing folks together" (Beth) (Image 2.15). Beth believes that the City has been "focused, trying to understand who we are as a cultural sector. So, who are we, where are we and where do we want to go? And from an arts perspective Calgary Arts Development is starting that conversation with the community".

Image 2.15 - Poster of Community Engagement opportunities in Calgary (Photo - S Savage)

Calgary Arts Development Authority (CADA) aims to build successful communities and Tom McCarthy, General Manager, defined creative industries as "dance, theatre, opera, music, galleries, individual artist, professional and community based organisations". CADA was established in 2007 to support the cultural and Arts sector on behalf of the City. Tom describes the Arts development role as wanting to make a difference and said:

> there's something about this community and maybe it has something to do with Calgary as Calgary is this way. Calgary is a risk-taking community largely because of ranchers and oil, not stupid risk taking but risk taking, its progressive, it wants to find a new way, it is willing to take a chance, risk doesn't scare it and I think that is true of the arts community as well.

He described the arts community as "grass coming up in the cracks in the sidewalk, you cannot stop it" and the influence of art is evident.

Luke Azevedo is the Commissioner for Film, Television and Creative Industries, Calgary Economic Development (CED), and describes Calgary as a "good city to live in – low crime, clean, fifth best city to live in across Canada, twenty third on the economic charts, affordable housing, space, a sense of home". Both Calgary Arts Development and Calgary Economic

Development are funded civic partner organisations of Council (City of Calgary 2011:22), and Tom describes the relationship as being "an arm's length thing but our shareholders are the city aldermen".

There is a sense in Calgary of people working together. Beth describes the partnership with Americans for the Arts where they are collaborating on what they call 'PA 101' doing a weekly webinar, teaching how to do public art practice. This has led to a vision in 5 years from now "to have a new curriculum stream developed in the Alberta College of Design, specifically about public practice, community practice, and public art. That will be the first of its kind in Canada" (Beth). In 2004, a similar experiment was developed with the University of Calgary and the Calgary Stampede to assist students understand the Stampede's links to the community (Burghardt 2004).

Beth describes "Team Calgary" as Calgary Arts Development, Calgary Economic Development, Tourism Calgary and the City of Calgary working together and as:

> thinking of ourselves as a team of practitioners in the city of Calgary, being aware of what is happening on global trend issues and translating that to the local but then really listening to where the local opportunities are and translating that out to the global.

Beth says the Calgary community are "really hugely motivated - which is a treat. They have less of a hand out mentality than I have seen and less of an entitlement". From this comment, it is understood that there is a high level of commitment to ensuring the creative sector is a success from the creative practitioners but also Council and the community.

The perspectives deemed important by the Calgary practitioners included their commitment to cultural infrastructure including the recent commitment to enhancing the role on festivals and events in the city, the manner in which they embrace networking and relationships with stakeholders and their strong commitment to community engagement and the involvement of their community in decision making.

The tension for Calgary may be their reliance on the success of the oil industry. The ongoing approach to community consultation and engagement for the community will influence decision making, and thus potentially influencing resource allocation and ultimately community outcomes.

2.2.2.3 Edmonton

Edmonton in Alberta Canada, has a population of 818,000 (Edmonton Journal 2012) with 1.17 million in Greater Edmonton, an area recording Canada's second-fastest growth rate 2006-2011 (City of Edmonton 2012:7). Edmonton has described itself as the City of Champions, the River City, the Festival City and the identity of the city is important to its residents, learning from Edmonton's past as well as creating a vision for its future (City of Edmonton 2012:6).

Edmonton was the Culture Capital of Canada in 2007 and from this the Edmonton Cultural Plan was developed that demonstrated the effort the city had gone to, to embrace and develop culture (Karshenbaum 2007:1). The city is described by John Mahon, Director Edmonton Arts Council as a working town, a capital city, a university and government town with the cultural activity influenced by the Aboriginal history that goes back 10,000 years. The city was built as a trading town and John made a comparison between Edmonton, the city built on trade and "people coming together to share stores and wealth" and Calgary "founded on police and the whole city as one of authority. It is a constant pinch between the two cities that goes beyond sports teams". There appears to be a sense of competition between Edmonton and Calgary and the acknowledgment that the cities have developed from different experiences and foundations.

John considered the question of how culture becomes part of your place and delineated between what he describes as the means of "*building culture or buying culture*". Edmonton, he believes, built its culture thorough collaboration and the locals are described as builders who take part in their local community and events (Image 2.16 and 2.17).

Image 2.16 - Churchill Square in front of the Council Building, Edmonton (Photo - S Savage)

Image 2.17 - Churchill Square in front of the Council Building, Edmonton (Photo - S Savage)

Edmonton has many festivals each summer and is known for the largest fringe festival in North America where tickets sold out in 17 minutes. What John describes that makes the cultural activity so important to the people of the city, is that most tickets are bought by residents - "the audience support is phenomenal". The same is said of the support of jazz clubs, six theatre complexes and the symphony hall. New cultural activity such as food trucks are popular, there is ongoing participation in activities in the city square and the new Art Gallery,

(Image 2.18) is well patronised. This all demonstrates a commitment to the value of culture to the residents of the city.

Image 2.18 - Edmonton Art Gallery (Photo - S Savage)

Edmonton has 20 professional theatre companies that create opportunities for actors through the strong drama school at the University. These creative industries generate work as well as entertainment. Sport Entertainment, as described by John is “no longer a game, but in Edmonton it is a religion”. Sport, and in particular hockey, is perhaps the most important aspect of the cultural fabric of the Edmonton community.

Public Art in Edmonton is very successful, having had a policy in place since 1991 and there is a strong demonstrated commitment from local government, the Arts Board, and from the community (Image 2.19).

Image 2.19 - Public Art in Churchill Square, Edmonton (Photo - S Savage)

The Edmonton Mall was identified as an iconic indicator when sites were selected for this data collection although John describes an infatuation with the mall more with visitors than locals and that it was almost like a Disneyland experience for visitors. “Whilst quite an intriguing place and a hangout for more and more kids” it is not, according to Mahon, considered a high cultural asset.

The important issues for Edmonton, according to John, are the importance of place and the support and value shown by the community of the events and programs delivered, the recognition of the role of education and the acknowledgement of sport as a cultural activity despite the community embracing creative industries especially music and art and the commitment to cultural infrastructure.

Edmonton appears to generate tension with its neighbour relationship with Calgary. However, this is unlikely to present tensions as Edmonton continues to focus on growing its cultural assets.

The insights from each city will now be discussed as these relate to the key concepts held in the academic literature on creative and cultural industries and the role of local government.

2.3 Discussion: Academic creative/cultural industries concepts as emerging in practice

Important findings identified from Phase I, firstly, included the definition and key terminology of creative / cultural industries. This facilitated consideration of the boundaries defining the

domain of creative industries, informing our understanding of the operational definition as determined by local government practitioners.

Secondly, LGPs outlined the role and activities of local governments in these communities - where creative industries are at the fore - including economic, social and tourism activities (creating value to the community and city), the importance (and relevance) of relationships and building of networks and partners, the role and importance of funding opportunities, the relevance of a sense of place, the influence of 'the iconic' and the role of the community in decision making through community engagement.

This then enables comparison with the assumptions held in prior academic literature to; thirdly, consider local government practitioners perspectives on effective or ineffective creative industries strategies in their communities - the ideal approach. Finally, the research participants presented creative industries outcome, and local government input, measurement and evaluation as a significant challenge to be overcome and that the pursuit of international recognition and other aspects of city 'competition' can arise to take away from collaborative efforts to build social capital.

2.3.1 Definition - cultural or creative industries

According to Banks (2010:251), the two terms creative industries and cultural industries can be used in the same circumstances and often have *local* meaning and can refer to both the creative output specifically or activities that can lead to the creative output. Banks (2010:251) uses the terms:

> to refer to advertising, art, television, radio and film, fashion, graphic design, music, software production, gaming and leisure — commercial activities that involve the production of 'aesthetic' or 'symbolic' goods and services; that is, commodities whose core value is derived from their function as carriers of meaning in the form of images, symbols, signs and sounds. Here, the production of meaning is seen to be deliberate and self-conscious, designed to appeal to aesthetic preferences, or related to existing or emergent economies of taste, style and distinction. While 'creative industries' is now a more popular term, not least with governments, policy-makers and advocates of the 'new' economy, 'cultural industries' is preferred to retain the sense that the activities in question also remain rooted in discourses and practices of art, culture.

There is again debate that the terms are different (Oakley 2004:72), yet the same, "creative industries are also cultural industries" (Lazzeretti et al. 2008:550-551), and that one has

become the other (Towse 2010:462). This creates a variety of descriptions of definition within the literature.

Participants at all Phase I sites acknowledged the existence of a cluster of organisations, business and (potential) processes that they called, mostly, creative not cultural industries. The definition used by the participants - referred to the Department of Culture, Media and Sport definition (Deuze 2007:249) which is similar to the Australian Bureau of Statistics (ABS Topics @ a Glance - Culture Cultrual Industries - arts 2008:1) that includes performing Arts, music composition and distribution, literature, publishing, visual arts, crafts, design, film, television and radio, museums and galleries.

Therefore, the definition for the purposes of this research emergent from Phase I interviews will be 'creative industries' and encompass the visual and creative arts, public art, performance, music, artisans, festivals, writing and the less tangible links to culture, but no less an industry such as the experience of what a city delivers like coffee shops and special 'places' that offer 'experiences'.

Whilst there are other occupations and industries that form part of the definition such as IT, gaming, television, areas of production, advertising and 'the big' institutions they will not be a focus of this research.

Note: Sport is not an inclusion in this definition or the broader cultural or creative industries definition, however three of the sites in Phase I had been Olympic host cities. Calgary and Edmonton in Phase I and Calgary, Newcastle and Wollongong in Phase II introduced sport in their responses. Creative Industries practitioners also referred to sport in Phase II.

2.3.2 The role of local government in enhancing community liveability via creative industries

Government practice appears to vary across the cities, however, it emerged that government leadership is a strong influence on the performance of a city and the value that is placed on creative industries as a social and economic driver. Gonzalez (2011:1414) proposed that:

> cities like Bilbao or Barcelona, with high levels of political and financial autonomy and charismatic leaders who are coming up with creative neo-liberal solutions...that is quite specific to autonomous regions in Spain with strong identity and political autonomy.

This study suggested this is likely to be true; Barcelona and Bilbao have a different set of rules - in many ways - to other Spanish cities because of the reasons Gonzalez raises. The ability to access financial resources, and rely on the autonomy of their specific region, has made it easier for them to utilise culture as a regeneration driver and to risk the financial loss.

In Canada, "cities are creatures of their provinces, the lowest order of government" (Holden 2010:530), however, the three cities appear to have support from levels of government to pursue their cultural agenda's. All three cities have been nominated as 'Culture Capital of Canada' with Calgary in 2012 (Image 2.20) (when the initial visit was taking place), Vancouver in 2011 and Edmonton in 2007.

Image 2.20 - Calgary - Culture Capital of Canada 2016 (Photo - S Savage)

There were differences between the cultural institutions and the local government representatives on what constituted core functions of creative industries, and culture. Bartomeu, describes the intention of his institution to "speak to the world" and the Guggenheim and Vancouver Art Gallery expressed similar sentiments. The local government representatives, however, had a much greater focus on their city, local spaces and their community. Bartomeu declared that "the local government is responsible for a large number of elements that contribute to the quality of life in which we take part and I think local government has invested a lot in culture as one of the main drivers of the city". The findings

demonstrate that each city had contributed to the cultural development in their city for a variety of outcomes ranging from economic to social, revitalisation to building a community sense of place.

2.3.3 Local government fostering Arts and economic development

Each city demonstrated linkages between cultural industries, tourism, city regeneration and economic development. Juan Ignacio Vidarte, Director General of the Guggenheim Museum Bilbao (*Inspire Nations World Class Study Tours: Cultural Regeneration, Bilbao, Spain* 2012; Inspire Nations 2003) sums this up saying:

> Bilbao is an irrefutable example of how culture can be a key factor in economic development strategy. As well as stimulating tourism to an area, culture can influence where businesses choose to locate themselves. Cultural activity activates the service sector, and has a wide range of positive knock-on effects.

Maria supports this comment with her own - "you can't get such a transformation in a city just by one project, by getting a museum or getting a convention place or an isolated project". In Vancouver Richard talks about regeneration and reuse of buildings changing the place and Vancouver Council's Art Factories programme being based on transforming disused spaces into new "powerhouses of culture and knowledge". This transformation acknowledges the importance of both revitalisation of vacant spaces and the contribution that artists and creative industries can contribute.

The three Canadian cities in this study have separate organisations for Arts Development and Economic Development, however, they are all funded by local government. In Spain, these functions were generally undertaken more directly by local government or government partnerships. Calgary Arts Development "writes a lot of cheques" according to Tom, but says that of utmost importance to what they do is "research to see where the sector is going and how it relates to the rest of the city" and they are doing this on behalf of City Council.

The local governments at all sites were using some form of 'living laboratory' or' incubation' model to develop creative industries and cultural activity. All of them have used these approaches to enhance the outcomes in their cities, to increase the capability of innovation and to provide resources, that is not necessarily cash, to new business and entrepreneurs across sectors, but especially cultural business. Most Councils have partners in this process including universities, as well as the community.

The themes of Council practice and economic development will be considered in Phase II of the research as both creating value and impact.

2.3.4 Local government fostering relationships, networks and partners

The importance of building relationships and partnerships was inherent within and between organisations, local government departments and the community as was the concept of Public Private Partnerships between Government, organisations, business, universities and the community. In Spain, Public Private Partnerships seemed much more developed, and involves all levels of government and private contributors. For example, to manage the various levels of bureaucracy, Bilbao Ria 2000 was formed in 1992 as a public company owned in equal shares by the Spanish and Basque governments through their respective entities (Urban Redevelopment Authority 2012). Maria described four private companies, an energy company, two banks and an international steel company who, as large contributors, are trustees for the Guggenheim Bilbao.

It became apparent that these relationships both within local government and between local governments and other organisations contributed to the success of culture and creative industries support. The concept expressed by Beth of 'Team Calgary', where organisations work together to "listen, be flexible, reactive and adaptable" is evident of the inclusion of the community and the outcomes they are trying to achieve. Similarly, in Vancouver, the Community Services Group, Vancouver Economic Commission and Vancouver Art Gallery work together to deliver cultural outcomes. However, it needs to be remembered that the Gallery and VEC receives a great deal of its funding directly without any competitive process, from Council. Evidence in Spain of close working relationships was not as apparent, although in Bilbao, Council 'contract' Creativity Zentrum to deliver creative industries outcomes.

A range of relationships were discussed by the respondents and they included the community and sector organisations, individual practitioners and other business stakeholders. These were discussed as offering both networking opportunities as well as the potential for creating collaborative partnerships.

Overall, the importance of relationships was important to all respondents and this theme is further explored in Phase II.

2.3.5 Local government fostering funding options and opportunities

There were multiple approaches to funding provision to creative industries including private / public partnerships, subsidies, grants, donations, project partnerships, mentoring and incubators. One central theme is that funding from local government for culture may be changing. Ines in Barcelona sums up the change to the traditional funding models as "museums will say no, no, no, I will keep the old way of things. You give me the money and I will do what I always have done". This is also a reflection of the future funding models embracing innovation and not continuing to fund museums and other traditional programs in the same way.

Beth from Calgary states that "entitlement in the cultural sector is our problem, we created it". This is understood to mean that funding programs have ensured the 'traditional' recipients continue to benefit from funding allocations without any demonstration or change in outcome as a result of limited and non-transparent processes creating the suggested sense of entitlement. This idea was reflected across all areas interviewed to various levels. It is suggested it is proving difficult to get creative practitioners to embrace new and innovative programs as the traditional institutions and programs want to have more of the money and do the same things. A review undertaken in Vancouver of the public funding program confirmed a high level of concern over maintenance of current program levels (Ference Weicker & Company 2008:v).

The provision of funding – and changes in methods of funding provision and accountability - was identified as a key role that local government play and this theme is further explored in Phase II.

2.3.6 Local government fostering 'sense of place'

2.3.6.1 City as place

Each LGP thought their city was recognised around the world for varying reasons that were often related to the 'something iconic' criteria for which they had been selected to participate in the study with the exception was Granollers. Granollers was included separately to the criteria selection as an opportunity that was presented via the connections through Barcelona, explained earlier in this chapter. LGPs acknowledged the importance and influence of culture in building this sense of place, and the success that culturally vibrant cities can have on the economy (Plaza et al. 2009:1712). In its Creative City document Vancouver states that its "broad range of cultural activities provides a vigorous expression of people and place" and

believes its “global reputation of liveability is enhanced by its not-for-profit arts and cultural organizations” (City of Vancouver 2003:8,9). Edmonton has recognised the importance of robust cultural reputation for future success acknowledging this in their future Arts policy as “cities with robust arts sectors will enjoy clear, competitive advantages. Arts cities are vibrant, cosmopolitan cities — essential to recruit and retain a creative, innovative workforce” (John). There was an understanding by respondents that a city with a sense of place for both residents and visitors created an environment for maximum impact, both socially and economically.

In Bilbao visitors come according to Maria because of the Guggenheim and then discover “a very nice city with more to offer”. Maria goes on to state:

> the Guggenheim Foundation made it very clear from the beginning; they wanted a building that could be an art work itself. So, the museum has become the identity of the city as you have the Opera House in Sydney. It’s a must. And the reason why many visitors arrive to Bilbao is that even visitors that have never been in a modern and contemporary art museum are visiting the museum because of the building.

The importance of place was evident in Calgary with Owen explaining that when bringing executives from the big worldwide oil companies to Calgary the priority need of executives was finding a lifestyle offering for their family which is all about what a place has to offer.

Public Art adds amenity to a city and can express the very heart of the city through cultural expression. The City of Calgary has a long history of fostering a Public Art Collection that provides citizens and visitors with access to visual art in the public realm and sees the value to “include its impact as a significant economic driver, its collaborative and complementary value as a component of public spaces, and its social value as a means through which to express, reflect and enjoy our city” (City of Calgary 2004:1). Vancouver’s Civic Public Art Program aims to “humanise the built environment, reinforce civic values, acknowledge community histories, and animate public space” (City of Vancouver:Arts and Culture 2013:16). All the sites had excellent examples of public art that made the city memorable and created a sense of place for locals and visitors alike.

All interview participants said their city was an excellent place to live and many said their city was the best in the world citing a range of reasons including: the quality of life; the people; the weather; geography; gastronomy; services; architecture; environment; large number of good things to do; theatres; cinemas; culture; and security. These are attributes that contribute to creating sense of place.

The link between having a sense of place and the identity of a city by its residents and local government identifies them as one that should be further explored in Phase II.

2.3.6.2 'Downtown'

One outcome that was unexpected was the phenomena of 'downtown'. Each city reflected on the existence of a downtown and its link to culture, and its influence on the life of the place. Penny describes the Vancouver downtown as remarkable, "people live downtown in big numbers the downtown core is very pedestrian and walker friendly and having been in various other cities in your business district. It is unusual to have the kind of activation". Vancouver has a lot of major cultural institutions downtown including theatres, opera and symphony, art gallery and whilst there are others located in other places the "bulk of the cultural activity is downtown".

Sharpe (2001)described Calgary as needing its "city centre to be dynamic and exciting, with business and culture working side by side". Owen does not think Calgary has a hip urban downtown yet and that it is "kind of vanillaed to a point where no one stays downtown and we need some edgier areas, some stuff that's a little bit scary in order to actually keep younger people here". Beth agreed and whilst she described downtown "as important and one of the key quadrants of the city" she did not list it as a creative centre. According to Tom, downtown is important because it has many municipal buildings with internal gallery space and cultural objects, "so you have arts practice that is right inside the edifice. These lions are 100 years old and they used to sit on a bridge coming into town and they didn't want to lose them so parked them here" (Image 2.21). These art pieces were important to the community 100 years ago, and remain a contributor to the community of Calgary's sense of place in current times. So instead of being lost they were relocated to another place important to the community.

Image 2.21 - Lions outside Council building in Calgary (Photo - K Savage)

In Bilbao, the "little neighbourhoods that were on the sides of the city have become, some of them, part of the city centre" (Maria) and you can see where the city has changed. In Edmonton "the fastest growing neighbourhood is the downtown in terms of people living there" (John).

Downtown, or a city centre, was mentioned by all respondents and was linked to identity and sense of place. The idea of downtown will be taken forward as part of the sense of place data collection.

2.3.7 'the iconic'

In the words of Evans (2003:421) "associating a place with a cultural icon is ... an attempt to imbue a place with a creative character, one that civic and tourist boards have appropriated in the case of Mackintosh's Glasgow, Gaudi's Barcelona (Image 2.22 and 2.23) and now Guggenheim Bilbao" (Image 2.24 and 2.25).

Image 2.22 - Gaudi's Barcelona – Basilica de la Sagrada Familia - external (Photos - K Savage)

Image 2.23 - Gaudi's Barcelona – Basilica de la Sagrada Familia - internal (Photo - K Savage)

Image 2.24 - Gehry's Guggenheim Museum Bilbao – internal (Photo - K Savage)

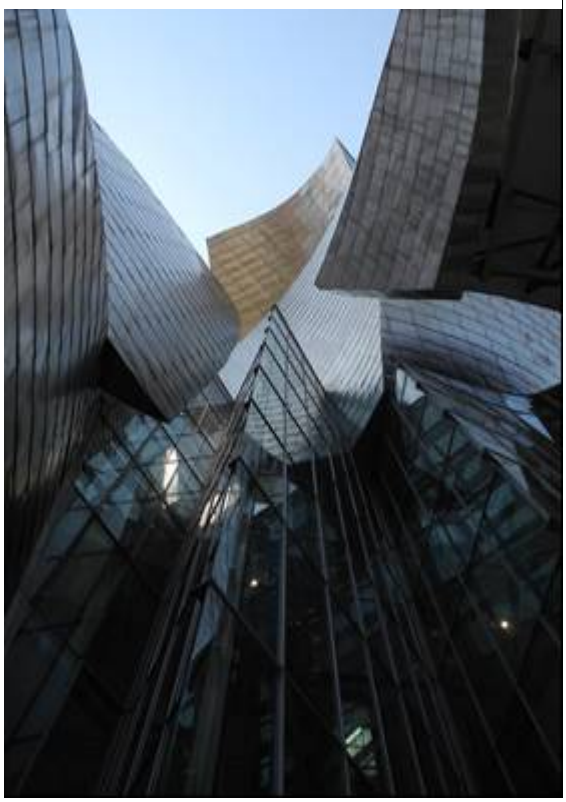

Image 2.25 - Gehry's Guggenheim Museum Bilbao – external (Photo - K Savage)

All the cities visited have discovered the truth in attempting to capture a cultural icon, some more iconic than others, and recognising the influence of this contribution to the city that they have today. Barcelona has possibly been the most recognised and successful in this regard in terms of events, according to Gonzalez (2011:1398) "following its clever use of the 1992 Olympics as a catalyst for a major infrastructure and urban regeneration programme". Garcia (2004:322) describes Barcelona as:

> another interesting example of culture-led urban regeneration that has resulted in references to a much praised 'Barcelona model' of city planning that is being replicated worldwide. Distinctive characteristics in this model are the use of major events as catalysts for city renewal – from the Universal Exhibition in 1888 to the 1992 Olympic Games and the 2004 Forum for Cultures – and an approach to regeneration that combines physical restructuring – ring roads, waterfront development – with symbolic representation – promoting the Catalan/Mediterranean identity – and takes place in a polycentric manner, creating multiple hubs of cultural and business activity.

The Guggenheim Museum in Bilbao is an iconic building known internationally and also linked to successful regeneration. Toderian (2012) explains how Vancouver used the winter Olympics and that it "will be remembered for perhaps the strongest effect on national unity, identity and pride across a host country seen in recent memory". The Calgary Stampede is also well known around the world and continues to grow. In Edmonton, the locals at least, do not see their Mall as iconic.

The influence of an iconic 'something' is further explored in Phase II as it relates to a sense of place rather than as specific criteria.

2.3.6 Local government role fostering Consultation with the Community

Gonzalez (2011:1408) talks about the governance of Barcelona and Bilbao and how there was "no mention of public participation or civic engagement, which contrasted sharply with Barcelona's external image", representing a top down approach. There was support for the lack of public contribution in this data collection, with Bartomeu confirming a top down decision to develop the MACBA with no community input. However, local government appear committed to a relatively new open and transparent approach for cultural development. As an example, Granollers sought the involvement of not only the broad community, but the textile workers, who used to work in the factory, in the development of the Arts centre. How they felt

and what they said mattered to the project. In all three Canadian cities, the engagement with the community is evident in programs and processes undertaken. All cities, even if it seemed they did not do a lot of it, recognised the importance of understanding what is valued by their community. Asking questions such as “what do audiences want, then the community at large” (Calgary - Beth) and “How can we do it better” (Vancouver - Richard) for example, leads to the community feeling valued.

Interestingly, all the cities visited had a strong focus on urban design and its relationship with the resident. Vancouver as a city “celebrates and thanks the contribution of its citizens” (Penny) and can demonstrate a strong community engagement strategy. Luke believes that the residents of Calgary are “starting to get it”, and beginning to understand the role of Council and why they ask the community what ideas they have to contribute.

Community engagement and involvement in decision making was strong in all three Canadian cites and much greater than perceived in Spain.

The theme of consulting with the community is considered in Phase II as part of the data collection around participation in decision making.

2.3.7 The emergent dilemma of measuring value

During the interviews the participants were asked if they had any tools or measures that they used to know the success of projects, including institutions and interventions, such as funding provided to the community and programs that were undertaken. There were none. When asked how they knew that their community and visitors valued what was delivered there was limited response.

Bartomeu believes that “the local inhabitant is the one that votes and empowers the city council” and this is a measure. If the community likes what their local government is delivering they keep voting for them. This is probably the case for the Mayor in Bilbao who has been a key civic leader for many years and his continued election can be viewed as a mandate for his vision.

All the institutions collect visitor data and can understand what they collect in ticket and gift shop sales, but “have very little knowledge impact on the quality of visit” (Bartomeu). Maria acknowledges that “from 1997, from the moment we opened the museum we started measuring the economic impact of the museum in the city, because one of the reasons the

politicians had invested the money had to do with the economical returns that a cultural project could generate" and this includes visitor spend and nights spent in the city. This does not contribute to understanding the social value of the museum or its contribution and impact to the social outcomes of the city.

Jone (in Bilbao) admits that it is difficult to measure how a community is growing, improving and developing and the influence creative industries has on this, and whilst you can measure how many businesses you have helped to develop, "it is not only that, it is much more than that". This seems to indicate that economic or quantitative measures are easier to achieve than social outcomes that measure a different kind of impact.

Other suggested data sources included: volunteer numbers (Luke - Calgary); net migration both in terms of domestically as a country and also internationally (Owen - Calgary); seeing young artists grow into mid-career artists (Richard - Vancouver); and people remaining in the city to work and live (Tom - Calgary). The lack of a qualitative measure for social outcomes was an acknowledged gap by all participants.

The issue of measurement of value was important to all respondents, and yet there seems to be a lack of measurement tools. This theme is further explored in Phase II.

2.3.9 The emergent dilemma of competition between cities and neighbours

It emerged that cities do compete – for investment, capital, government funding, visitors, professionals, rankings, prestige, recognition, sport. This was most evident between Calgary and Edmonton and less so in Spain which is more influenced by the political framework. Calgary and Edmonton are in the same province and under the same province 'rules' so this may make it more evident. Comments were made regarding both sport (hockey), the importance of each city relative to the other, access to funds and how they are spent and what each place has to offer in contrast to the other. There were many comments from John regarding this spirit of competition and active reflection of difference between the two cities. Some of John's comments were about wealth, "Calgary is also a very wealthy town, very American, we [Edmonton] don't have that wealth and in some ways, we [Edmonton] don't want it", the iconic Stampede as a banner for the town, "Calgary's iconic event is the stampede. A 10-day rodeo. The stampede is so jealous of that iconic position" and the self view of the cities, "in some ways Edmonton takes the bigger view, Calgary always looks at itself". Comments from Burroughs (2005) in the press consider national identity and that "Calgary should no longer stand comparisons with a city whose No. 1 cultural attraction is a

mall" and "Edmonton hasn't been a part of Canada's cultural lexicon since the mid-'80s and that was because of hockey. Like it or not, Calgary's got image". These comments are potentially biased and reflect city rivalry often related to proximity, which is evident around the world including in Australia with Sydney / Melbourne and Wollongong / Newcastle. The comments do not diminish what impact each city has to offer their residents (or visitors).

The aspiration of international recognition, whilst not a driver for all cities, did appear important to some. Having noted specifically international recognition, it seems all cities did strive to have recognition in their own way. This is the same for competition as it is difficult not to aspire to or compete with your neighbour. This theme is further explored in Phase II.

Overall, of the research sites, the Canadian cities appeared more like the Australian model than either Spanish city. This could be influenced by the language but also the historical significance of the European cities in general compared to the youth of Vancouver, Calgary and Edmonton (established in the 1860s and 1870s) as cities. The Canadian cities also had a strong policy framework and Calgary in particular, a similar approach to festival and event support and public art, although to a wider audience reflective of its population. Within the Canadian sites Calgary's approach to community engagement was the most similar to the Australian context.

Focusing on the themes that emerged from findings and discussion, the final section of this chapter will explain how the learnings from Phase I's scoping study are taken forward into the larger Phase II study.

2.4 Phase I informing Phase II – Refining the research

Phase I was undertaken to seek clarity around the critical terminology and methodology refinement for the main data collection. There are key areas in which the future study should be influenced based on Phase I analysis and findings to be discussed using subsections of: definition, local government, methodology, model design and measurement.

2.4.1 Definition

It is important to clarify that for the Phase I study, the differences between cultural and creative industries were not clearly interpreted for research participants as one research objectives was to clarify perspectives in practice of cultural and creative industries. (The academic literature somewhat distinguishes these as presented in *Distinguishing the 'cultural' from the 'creative'*).

For the Phase II study, however, the definitions are established via consideration of:

1. Insights from Phase I of this research: Even during initial scoping for Phase I, it quickly became apparent that some occupations and industries currently included in academic definitions (explored earlier in this chapter) should not become the focus of this research. As will be further discussed in this chapter, industries such as IT, gaming, television, areas of production, advertising and 'the big' institutions did not emerge from local government practitioners as being relevant to their operational context.
2. Australian Federal Government policy: On 13 March 2013 the Australian Commonwealth Government announced the national Cultural Policy, Creative Australia, referencing the term creative industries, as defined by ABS (2008) .
3. NSW Government policy: The release on 29 April 2013 of the Industry Action Plan, NSW Creative industries, supported the British Department of Culture, Media and Sport (DCMS) definition (Creative Industries Taskforce 2013:9) including only performing Arts, music composition and distribution, literature, publishing, visual arts, crafts, design, film, television and radio, museums and galleries. Again concurring with the insights derived from the Phase I study.

The term adopted for use for the Phase II research has thus become 'creative industries' and, as depicted by Figure 2.5 below, its definition encompassed the visual and creative arts, public art, performance, music, artisans, festivals and writing; less tangible cultural connections based on the experiences offered by the cities and the special 'places' offering these 'experiences'.

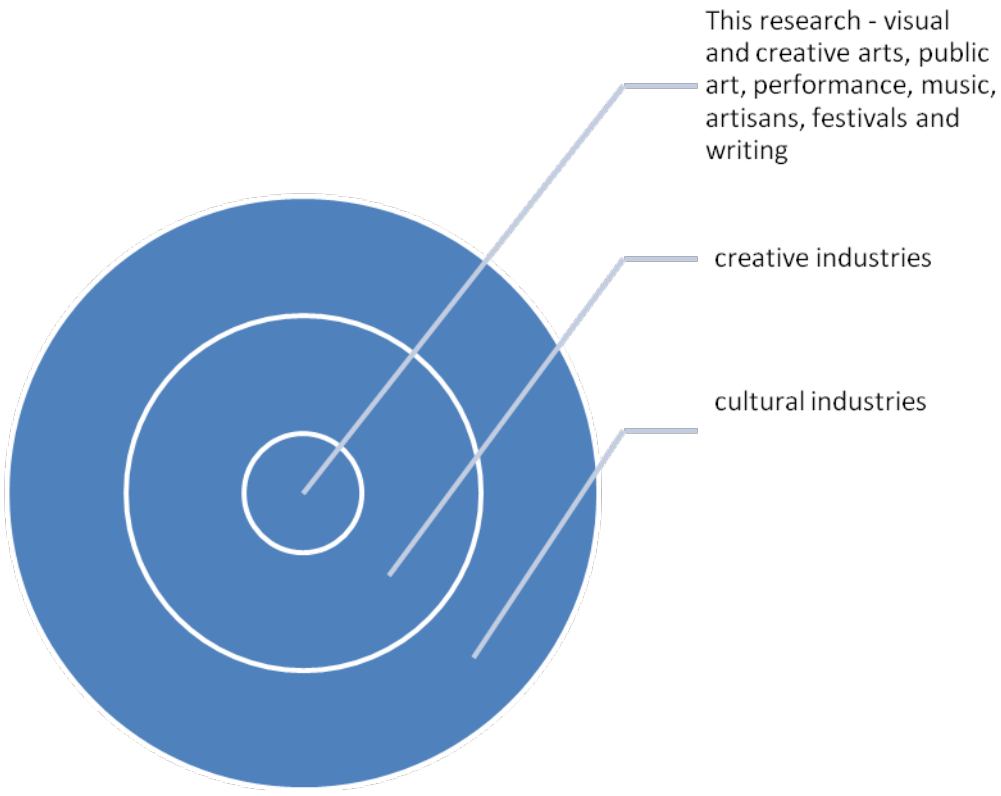

Figure 2.5 - This research definition as a subset of creative and cultural industries broadly

2.4.2 Local Government

The data reflected common themes that impact on, or allow local government to influence, including:

- shrinking public purse and different approaches to funding are creating other types of support including incubation models (Funding)
- innovative approaches to a city vision, including cultural strategies, contributes to making a city a better place to live (Advocacy)
- the role of local government as a funding source is changing, with expectations focused on innovation and change (Funding, Economic Development)
- some differences were evident in the wealth of the cities although less so than imagined (Local Government Contribution)
- the age and level of amenity of infrastructure (Infrastructure)
- the level of community engagement (Networks) and
- involvement in decision making and the role of policy (Decision Making).

These themes will be fundamental to Phase II research.

2.4.3 Influence of Phase I on proposed Phase II Site selection

Expanded criteria make many more cities in the world potentially applicable (positively suggesting that the conclusions of this research will have implications for many cities around the world, their local government and creative industries). However, as extensive international scoping had already been undertaken and a core contribution to practice would be the applicability of any resulting research or tool to Australia - the researcher's own jurisdiction where she is a local government practitioner engaged in supporting creative industries - the pragmatic decision was made to only introduce new cities to the study if they were located in the more culturally and geographically immediate Australia/New Zealand region. With this decision taken, the previously unconsidered Australian sites of Geelong, Hobart and Newcastle could be incorporated as well as Wellington in New Zealand for Phase II.

These findings of Phase I have influenced the development of 14 further criteria upon which to assess sites for Phase II and are outlined in Table 2.4.

Table 2.4 - New criteria for Phase II site consideration.

Factors identified for new criteria	Findings indicated:
Industry culture / history	Influence of an historical industrial culture on sense of place.
Government and Council practice within a cultural policy or framework	The role of policy development (such as cultural plan) influences local government commitment and capacity to support creative industries. The involvement and inclusion of creative industries in the decision making process is also considered.
“Liveability” vision or strategic plan	Importance of the link between creative industries and liveability from the local government practitioner perspective creating innovative approaches to a city vision, including cultural strategies, that contributes to making a city a better place to live
Influence of external consultants engaged for development for example, Landry, Florida	The influence of an identified urban design consultancy or school of thought on the undertakings of a local government in the creative industries domain creates a specific pathway for creative industries that might be different o those that did not have that influence.
Recognition of working in partnerships and within networks	The consideration of partnerships as well as in networks.
Existing, and changing, public funding options and opportunities	The role of local government as a funding source is changing, with expectations focused on innovation and change requiring different approaches to funding creating other types of support including incubation models

Factors identified for new criteria	Findings indicated:
Arts inclusion in economic development strategies	The inclusion of creative industries and the arts as a planned economic strategy.
The importance and relevance of placemaking and the role creative industries play	Placemaking as an approach to community cultural development as well as consideration of the level of cultural infrastructure contributing to place.
Influence of public art and public art policy	What might be the influence of public art - as an outcome of a policy framework or a local commitment – as it was important to all sites specifically.
The impact of competition between cities and places	Findings suggested that this may be of interest to consider as it was raised by Phase I participants.
The focus on downtown / city centre	Identification of downtown and city centre
Demonstrated engagement strategies with the community	The level of community engagement has the capacity to influence the success of local government initiatives.
Creative industries evident as research definition – visual arts, artisans, etc	Demonstration of the specific attributes of the research definition.
Other creative industries evident for example, architecture, technology, film making	Influence of other creative industries not included in research definition.

2.4.4 Influence of Phase I on who became Phase II participants

After the Phase I study was completed, it became apparent that Phase II required the integration of the CIP perspective. This would not only triangulate the LGP data but would also generate an opportunity to collect a wide range of creative industries practitioner perspectives via the creation of a survey questionnaire. The survey would ideally respond to the researcher's pragmatic need to deliver a tool for LGPs in the city of Wollongong, but also make a larger contribution to the practice of many local governments.

While the approach to LGP data collection remains the same (insights being garnered from semi-structured interviews) the CIP data collection presents an opportunity to develop and test a survey that could assist local governments (with similar characteristics as determined by the Phase I study site criteria), to gauge both their relationship with CIPs and contribution to the creative industries sector. The survey collected both qualitative and quantitative data from this group and, as opposed to semi-structured interviews with a limited number of people, present a greater opportunity to garner the broadest possible perspective from this key stakeholder group on LGP performance in their sector.

2.4.5 Influence of Phase I on data collection tools

2.4.5.1 LGP Semi-Structured Interviews

The Phase I questions were in the following thematic streams: cultural industries, local government, your city, specific role of local government in developing cultural industries, community value, expectations and consultation.

The Phase II questions were themed: creative industries, local government, your city, sense of place, social impacts, economic impacts, tourism, funding, measures, specific role of local government in developing creative industries, community value, expectations and consultation, survey information.

The questions developed in Phase II were aligned with the survey questions for CIPs to enable comparison of perspectives. The term cultural industries became creative industries as a result of the Phase I learnings. Phase II had specific questions about social and economic impacts, and networks which were not as defined in Phase I. Phase I questions were broader to enable the identification of key themes and contributed to the Phase II questions, for example questions about local government in Phase I:

> *What do you see as the role of local government in your city?*
>
> *How has local government helped to establish the city you have today?*

became more defined in Phase II as:

> *How do you think local government contributes to creative industry / art practice in your city?*
>
> *Does your Council support any cultural institutions in your city?*
>
> *Does your Council contribute funds to support arts and cultural activities?*
>
> *Do you believe Council is a contributor to community connectedness?*

These changes are outlined in Table 2.5.

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Table 2.5 - Themes from Phase I data leading to Phase II research questions

Broad research questions	Initial themes Proposed for Scoping Study Data	Themes evolving from the data	Updated overall thesis framework with identified sections from Phase I findings (see Appendix 2)	Updated themes for Phase II data collection linked to thesis question
Creative industries: What defines creative industries?	Definition	Definition and key terminology of creative /cultural industries	*Creative industries and what is their contribution:* What defines creative industries? What does 'investment in Creative industries 'mean? How do the creative industries and local government view this? Is there recognition or realisation that this includes local government influencing and enabling not just providing direct monetary investment?	Definition Decision making (considered contribution) Space for development (considered contribution) Infrastructure (considered contribution) Funding (considered contribution) Service delivery (considered contribution)
Local government: What could motivate local government to invest in creative industries? What can and cannot be delivered by local government? How can local government maximise the positive outcomes of Creative industries in a community? What is local government Contribution? *How* local government maximises the positive outcomes.	local government	The importance and relevance of relationships and building of networks and partners, the role and importance of funding opportunities the role of the community in decision making through community engagement	*Local government*: What could motivate local government to invest in creative industries? What can and cannot be delivered by local government? How can local government maximise the positive outcomes of creative industries in a community? What is local government contribution to creative industries? How can local government maximise the positive outcomes.	Economic development Tourism Advocacy Local government contribution to success Local government hindering success.

Broad research questions	Initial themes Proposed for Scoping Study Data	Themes evolving from the data	Updated overall thesis framework with identified sections from Phase I findings (see Appendix 2)	Updated themes for Phase II data collection linked to thesis question
Community value / positive outcomes What is the social and cultural value to the community of creative industries and the significance of place in generating positive outcomes? How can "success" be measured? What role or value does networking and social connections play?	Community value	The impact of creative industries and local government including economic, social and tourism outcomes creating value to the community and city, measurement and evaluation the pursuit of international recognition and contribution versus local impact including city 'competition'.	*Community value / positive outcomes* What is the social and cultural value to the community of creative industries and the significance of place in generating positive outcomes? How can "success" be measured? What role or value does networking and social connections play?	Measurement of success (includes international recognition) Place Support Networks
Contribution: What does 'investment in Creative industries 'mean? How do the creative industries and local government view this? Is there recognition or realisation that this includes local government influencing and enabling not just providing direct monetary investment?	Place	The relevance of a sense of place The influence of 'the iconic'	Rolled up into first theme	Place included in community value Note: The criteria of 'something iconic' did not seem to add value to the site selection was not included for Phase II

2.4.5.2 CIP Survey Development

The survey was developed based on literature and considering the learnings from Phase I and the LGP interview questions for Phase II. The questions are designed to obtain some descriptive statistics, but also participants are given opportunities for free text responses. The inclusion of quantitative data collection was to compare the perspectives of the LGPs - collected via interviews - and the CIPs - collected via survey - to establish a sense of the LGPs understanding of the status in their city of the investment in, and contribution of, creative industries as a comparison to the perspective of CIPs.

Some examples of questions include:

> "As an artist or creative practitioner I feel my local government contributes to me and my art practice in the following ways:

- Provides me with appropriate space to use
- Provides an opportunity to be involved in decision making that impact on creative activity
- Provides excellent funding opportunities
- Decreases red tape to enable me to undertake my business more easily
- Advocates actively on my behalf".

"Are there initiatives or actions you think local government has made that has contributed to your success?"

"I believe that local government has a role in building networks in the creative sector".

"As a creative industry practitioner what do you consider could be useful measures of your success and value to the community?"

The full survey is provided in Appendix 3.

The survey was piloted with five CIPs in Wollongong, as the researcher had ready access to these CIPs and could also discuss the survey design with them upon its completion. The survey questionnaire was then further refined for clarity based on the feedback received. The survey questionnaire was subsequently run in eligible Phase II study sites and Wollongong but, please note, in order to avoid bias, the five CIPs who piloted the questionnaire were excluded (not invited) from completing the 'live' survey run in Wollongong.

2.4.5.3 An integrated data collection Framework

Phase I questions for local government practitioner participants emerged as discussed from the literature. Phase I semi structured interview question themes are broader in Phase I:

- Local government
- Cultural industries (including impact and measures of success)
- Your city
- Specific Role of Local Government in developing Cultural Industries
- Community value, expectations and consultation

After Phase I data was collected and analysed it provided a basis for Phase II questions for local government practitioners (Table 2.5). The themes of the Phase II semi structured local government participants interview questions are:

- Creative industries
- Local Government:
- Your city:
- Place:
- Social Impacts:
- Economic Impacts:
- Networks:
- Tourism:
- Funding:
- Measures:
- Specific Role of Local Government in developing Creative Industries
- Community value, expectations and consultation

The Phase II interview questions and literature review then formed the basis of the themes of the survey questions:

- Decision making
- Space for artists
- Infrastructure
- Funding

- Service delivery
- Economic development
- Tourism
- Advocacy
- Local government contribution
- Local government hindering success
- Success measures
- Place
- Support
- Networks

Taking into account changes to LGP semi-structured interview data and the development of the CIP survey, what has emerged is a sophisticated data collection framework with LGP and CIP questions being considered within the context of the local government and creative industries literature. This is presented in Table 2.6.

Table 2.6 - Overview of research framework as it relates to a) interview topics and b) survey questions

What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?		
What defines creative industries and what is its contribution: **What does 'investment in creative industries' mean?** **How do the creative industries and local government view this?** **Is there recognition or realisation that this includes local government influencing and enabling not just providing direct monetary investment?**	**Community Value / Positive Outcomes:** **What is the social and cultural value to the community of creative industries and** **The significance of place in generating positive outcomes?** **How can "success" be measured?** **What role or value does networking and social connections play?**	**Local government Role:** **What could motivate local government to invest in creative industries?** **What can and cannot be delivered by local government?** **How can local government maximise the positive outcomes of Creative industries in a community?** **What is local government contribution to creative industries?** **How can local government do to maximise the positive outcomes?**
a) Interview topics – Local government Practitioners *Creative industries* - Int Q 3 (Atkinson & Easthope 2009:65; Creative Industries Taskforce 2012; Cunningham & Higgs 2009; Joel 2009) Int Qs 4, 5 (Atkinson & Easthope 2009:65; Creative Industries Taskforce 2012; Cunningham & Higgs 2009; Joel 2009) *Local government* – Int Qs 6, 7, 8, 9 (Reese 2012; Richards & Wilson 2004:1935; Stevenson 2005) *Your city* – Int Qs 10, 11, 12 (Denis-Jacob 2012:98; Wood & Taylor 2004:384) (Denis-Jacob 2012:98**)** *Place* – Int Qs 13, 14, 15, 16 (Atkinson & Easthope 2009; Comunian, Chapain & Clifton 2010; Mercer, C. 2009:183) *Social Impacts* – Int Qs 17, 18, 19, 20 Practitioner informed *Economic impacts* – Int Qs 21, 22, 23 (*Creative Australia. National Cultural Policy* 2013; Throsby 2005) *Networks* – Int Qs 24, 25, 26, 27, 28 (Adams & Hess 2001:15; Brennan Horley 2010:11; Clare 2013:52; Currid 2009:378; Potts & Cunningham 2010:169) *Tourism* – Int Qs 29, 30 (Currid 2009:372) *Funding* – Int Qs 31, 32 practitioner informed *Measures* - Int Qs 33, 34, 35, 36,37 (Belfiore & Bennett 2010:124; Böhm & Land 2009; Garcia 2005:846) *local government role* – Int Qs 38, 39 (Bontje & Musterd 2009:843; Throsby 2012:108) *Values* – Int Q 42 (Evans 2009:108; Johnson 2006)	*Local government* - Int Qs 6, 7, 9 (Reese 2012; Richards & Wilson 2004:1935; Stevenson 2005) *Your city* - Int Qs 10, 11(Denis-Jacob 2012:98; Wood & Taylor 2004:384) Int Qs 13, 14, 15, 16 (Atkinson & Easthope 2009; Comunian et al. 2010; Mercer, C. 2009) *Social Impact* - Int Qs 17, 18, 19, 20 Practitioner informed *Economic impact* - Int Qs 22, 23 (Throsby 2005) *Networks* - Int Qs 24, 25, 26, 27, 28 (Adams & Hess 2001:15; Brennan Horley 2010:11; Clare 2013:52; Currid 2009:378; Potts & Cunningham 2010:169) *Tourism* - Int Qs 29, 30 (Currid 2009:372) *Funding* - Int Qs 31, 32 Practitioner informed *Measures* - Int Qs 33, 34, 35, 36, 27 (Belfiore & Bennett 2010:124; Böhm & Land 2009; Garcia 2005:846) *Role of local government* - Int Qs 38, 39 (Bontje & Musterd 2009:843; Throsby 2012:108) *Community value, expectations* - Int Qs 40, 41, 42, 43 (Evans 2009:1008; Johnson 2006)	*Creative Industries* - Int Qs 4, 5 (Atkinson & Easthope 2009:65; Creative Industries Taskforce 2012; Cunningham & Higgs 2009; Joel 2009) *Local government* - Int Qs 6, 7, 8, 9 (Reese 2012; Richards & Wilson 2004:1935; Stevenson 2005) *Your city* - Int Qs 10, 11, 12 (Denis-Jacob 2012:98; Wood & Taylor 2004:384) Int Q 13 (Atkinson & Easthope 2009; Comunian et al. 2010; Mercer, C. 2009:183) *Social Impact* - Int Qs 17, 18, 20 Practitioner informed *Economic impacts* - Int Q 22 (Throsby 2005) *Networks* - Int Qs 24, 25, 26, 27, 28 (Adams & Hess 2001:15; Brennan Horley 2010:11; Clare 2013:52; Currid 2009:378; Potts & Cunningham 2010:169) *Tourism* - Int Qs 29, 30 (Currid 2009:372) *Funding* - Int Qs 31, 32 practitioner informed *Measures* - In Q 33, 34, 35, 36, 37 (Belfiore & Bennett 2010:124; Böhm & Land 2009; Garcia 2005:846) Role of local government - Int Qs 38, 39 (Bontje & Musterd 2009:843; Throsby 2012:108) *Community value, expectation and consultation* - Int Qs 40,41, 42, 43 (Evans 2009:1008; Johnson 2006)
b) Survey questions – Creative Industries Partitioners *Local government contribution* - Survey Q1: (Andrews 2012:54; Chamberlin & Mothe 2004:7; Creative Industries Taskforce 2013; Ho 2012:41; Jackson 2008:18; Jackson, Kabwasa-Green & Herranz 2006:16,18; Markusen & Gadwa 2010:379; Radice & Labadi 2010:5; Stevenson et al. 2010:248) Survey Q2 (Sinclair 2002:313; Throsby 2012:106) Survey Q3 (Sinclair 2002:313) *City and Place* - Survey Q4 (Adams & Hess 2001:14; Bianchini & Ghilardi 2007:281; Currid 2006:333; 2009:374; Eversole 2005:352; Ho 2012:39; Johansson & Kociatkiewicz 2011:393; Leslie 2006:217; Wood & Taylor 2004:384) Survey Q5 Survey Q7 (Currid 2009:372) Survey Q9 *Networks* - Survey Q11 (Sparks & Waits 2012:1) Practitioner informed (literature gap) Survey Q12 Practitioner informed (literature gap) *local government role as a funder* - Survey Q 13 (Andrews 2012:53) Practitioner informed *Value* - Survey Q15 Practitioner informed (literature gap) Measures – Survey Q16 Practitioner informed (literature gap) Survey Q17 (Belfiore & Bennett 2010) Practitioner informed	*City and Place* - Survey Q4 (Adams & Hess 2001:14; Bianchini & Ghilardi 2007:281; Currid 2006:333; 2009:374; Eversole 2005:352; Ho 2012:39; Johansson & Kociatkiewicz 2011:393; Leslie 2006:217; Wood & Taylor 2004:384) Survey Q7 (Currid 2009:372) *Networks* - Survey Q8 (Swords & Wray 2010:314-15) Survey Q10 (Leslie 2006:217) Practitioner informed (literature gap) Survey Q11 Practitioner informed (literature gap) Survey Q12 (Siebert & Wilson 2013:6) *Value* - Survey Q15 (Belfiore & Bennett 2010:122,123) Practitioner informed (literature gap) *Measures* - Survey Q16 Practitioner informed (literature gap) Survey Q17 (Belfiore & Bennett 2010) Practitioner informed (literature gap) Survey Q18 and Q19 (Belfiore & Bennett 2010; Eltham 2009:230; Leslie 2006:217; Stern & Seifert 2010:262; Trainer & James 2012:8)	*local government contribution* - Survey Q1: Markusen and Gadwa (2010:379) Stevenson, Rowe and McKay (Chamberlin and Mothe 2004:7; 2010:248) (Jackson 2008:18; Creative Industries Taskforce 2013) (Jackson, Kabwasa-Green et al. 2006:16,18) (Radice and Labadi 2010:5) (Ho 2012:41) (Andrews 2012:54) Survey Q2 (Throsby 2012:106) (Sinclair 2002:313) Survey Q3 (Sinclair 2002:313) *City and Place* - Survey Q4 (Adams & Hess 2001:14; Bianchini & Ghilardi 2007:281; Currid 2006:333; 2009:374; Eversole 2005:352; Ho 2012:39; Johansson & Kociatkiewicz 2011:393; Leslie 2006:217; Wood & Taylor 2004:384) Survey Q6 *Networks* Survey Q8 (Currid & Williams 2010:260; Swords & Wray 2010:314-15) Survey Q11 Practitioner informed (literature gap) Survey Q12 Practitioner informed (literature gap) *Place* - Survey Q 7 (Currid 2009:372) *local government role as a funder* - Survey Q13 and 14 (Andrews 2012) Practitioner informed. (literature gap) *Value* - Survey Q15 (Belfiore & Bennett 2010:122,123) *Measures* - Survey Q18 and Q19 (Leslie 2006:217) Belfiore & Bennett 2010; Eltham 2009:230; Leslie 2006:217; Stern & Seifert 2010:262; Trainer & James 2012:8)
Emerging themes: Space, Decision Making, Infrastructure, Funding and Service delivery, Art Practice	**Emerging themes**: Measures of success, Place, Support and Networks	**Emerging themes**: Economic Development, Tourism, Advocacy,

2.5 A new conceptualisation of a research model

When Phase I commenced the researcher envisioned a model reflecting a "circle of influence" framework (refer to Figure 1.1). This model was a circular approach with no reflection of direct relationships between creative industries and local government, but rather each impacting or influencing indirectly.

Post Phase I analysis, this initial conceptual model can be updated to reflect the inter relationships and emphasises the importance of developing relationships and utilising networks. The components considered are creative industries, local government, community values and relationships. Each can directly influence one component or at times all be influencing each other. The most successful approach would seem to be depicted at the centre of Figure 2.6, where all components work together as a functioning network to influence social, cultural and economic outcomes.

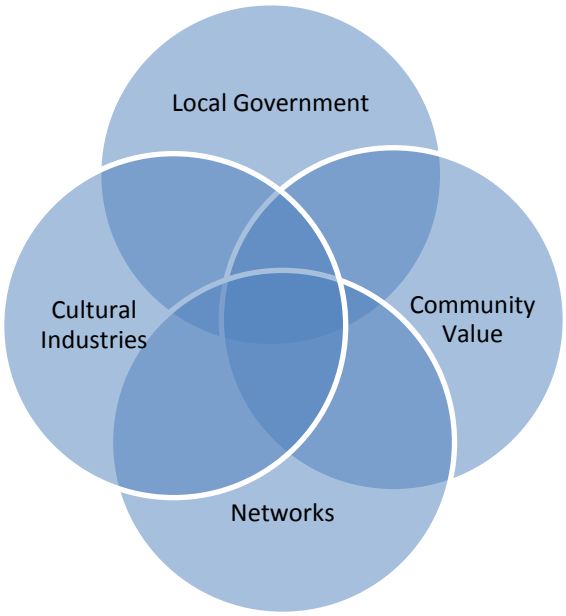

Figure 2.6 - Layers of influence model - Impact of Creative Industries on social, cultural and economic outcomes

This new conceptual model further supports Social Capital Theory as a way of "knowing" what is happening between local government and creative industries to generate beneficial social - cultural (liveability) outcomes for community. This conceptual understanding can now be taken forward into the Phase II study.

This chapter has discussed the findings of the initial scoping study from interviews from the five identified sites and the role it undertook in defining the topic and critical terms for the main data collection. The Phase I findings influenced the next stage of research by firstly confirming a definition for the ongoing research that better reflects the use within the sector context, secondly establishing a set of themes and relevant factors based on findings and the thesis question and thirdly, creating a changed perspective on a proposed research model and lastly identified the opportunity to utilise Social Capital Theory in the research. The Phase I findings also confirmed the lack of a current measurement tool of social outcomes from creative industries and a lack of a tool for local government to gauge the effectiveness of its contribution on any benefits for creative industries or community.

CHAPTER 3 Phase II Study

Phase II examines in more detail the specific contributions encompassed within the broader role of local government before trying to ascertain those which would then enable local government practitioners to justify to their communities their role and contributions to creative industries. To maximise benefit both for the community and the creative industries sector itself, Phase II achieves takes into account local government practitioner perspectives, but then uses creative industries practitioner perspectives (via a survey tool) to 'gauge' the role of local government in enhancing community liveability via its contributions to the creative industries.

As part of this research's broader purpose, to inform local governments that may be considering embarking on creative industry-driven approaches, Phase II also clearly outlines the current challenges with the measurement and evaluation of creative industries. As well, the motivations behind local government taking on such a role are considered and how creative industry practitioners perceive these before outlining what inter-relationships exist (in the CIP data) so as to have deeper insights into how these key stakeholders understand the context to further assist with interpreting how they have 'gauged' local government contributions in the previous findings chapters.

In undertaking this, the second study will have addressed the following research sub-questions:

- How the creative industries sector is operationally defined by local government practitioners and how does this compare or contrast with how creative industries practitioners define themselves within these communities?
- What currently are the specific contributions of local government in enhancing community liveability via creative industries within the community and how does this compare or contrast with what creative industries practitioners believe they should be?
- What is local government understanding of creative industries potential contribution to a community?
    - What aspects of creative industries contribution to community needs to be measured in order to be justified back to community?

- What aspects of local government's contribution to creative industries then needs to be ascertained not only so they can be justified back to community but, importantly, to inform program improvements?

- If we are using creative industries practitioners to help ascertain the contributions of local government in enhancing community liveability via creative industries, via the inter-relationships in their survey data, what could we learn about their perspective and its reliability as a useful tool for local government to use to effectively gauge their efforts?

As articulated in the previous chapter, the research is now conceptualised around a model that seeks to examine the concept of Layers of Influence – the impact of creative industries on social, cultural and economic outcomes (see Figure 2.6 in Chapter 2). In line with the Social Capital Theory lens, whilst it is important to know the perspective of the practitioners in local government (Phase I), it is also critical to see how LGP perspectives 'lined up' with those of creative practitioners. Without CIPs, any further research would be one dimensional – there would be limited insights to inform community values, cultural industries or relationships in the new proposed layers of influence model. To this end, the Phase II research design enables LGP data to be compared to, and contrasted with, CIP data.

Structurally to achieve this, due to the scale of the Phase II research, there will be this introductory chapter (Chapter 3) to outline the purpose and methodological approach of this research before four findings/discussion chapters (Chapters 4, 5, 6 and 7) after which an overarching discussion/conclusion (Chapter 8) will articulate the overall contribution of this research in terms of theory, method and practice.

3.1 Phase II Method

3.1.1 Study Site Selection

A range of criteria was developed to select Phase II sites that included the original criteria from Phase I site selection and additional criteria developed from the learnings of Phase I, as illustrated in Table 3.1. By way of an overview, the new criteria encompass 14 additional criteria identified from the Phase I findings and discussed in Chapter 2.

Table 3.1 - Criteria for site selection in Phase II

Criteria
Population
Three- tiered Government structure
Cultural Reputation
Regeneration
"Something" Iconic?
Traditional culture
Industry culture / history
Government and Council practice within a cultural policy or framework
"Liveability" vision or strategic plan
Influence of external consultants engaged for development for example, Landry, Florida etc
Recognition of working in partnerships and within networks
Existing, and changing, public funding options and opportunities
Arts inclusion in economic development strategies
The importance and relevance of placemaking and the role creative industries play
Influence of public art and public art policy
The impact of competition between cities and places
The focus on downtown / city centre
Demonstrated engagement strategies with the community
Creative industries evident as research definition – visual arts, artisans,
Other creative industries evident for example, architecture, technology, film making

Note: original criteria from Phase I site selection highlighted in yellow, and additional criteria developed from the learnings of Phase I highlighted in green

Table 3.2 indicates the criteria for Barcelona, Bilbao, Vancouver, Calgary and Edmonton and additionally Geelong, Hobart, Newcastle and Wellington. As Phase II essentially is designed to generate learnings relevant to the researcher's work context, Wollongong is also introduced for comparative purposes.

Table 3.2 - Initial comparison of Phase I findings criteria

Criteria	Barcelona	Calgary	Edmonton	Vancouver	Wellington	Bilbao	Wollongong	Geelong	Newcastle	Hobart
Population (not including 'greater' surrounds)	1.6m	1.1m	818,000	700,000	395,000	355,000	203,000	184,000	161,000	48,000
Government structure 3 tier	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes	Yes
Reputation as a place influenced by culture	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes
Regeneration /reinvention	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No
"Something" iconic	1992 Olympics	Calgary Stampede 1988 Olympics	Edmonton Mall	1986 Expo 2010 Olympics	TePapa Peter Jackson and the Lord of the Rings	Guggenheim Museum opened 1997				Salamanca markets, MOMA
'Traditional' culture	Yes	Yes	Yes	Yes	No	Yes	No	No	No	Yes
Industry culture / history	No	Yes	No	No	No	Yes	Yes	Yes	Yes	No
Government and Council Practice within a cultural policy or framework	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
"Liveability" vision or strategic plan	No	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
Influence of external consultants engaged for development for example, Landry, Florida etc	No	Yes	No	Yes	Yes Richard Florida engaged by city in 2004 as a consultant	Yes	Richard Florida and Charles Landry cited as document references	No	No	Richard Florida and Charles Landry cited as document references
Recognition of working in partnership and within networks	Yes	Yes	Yes	Yes	Yes Newsletter and events	No	Yes Newsletter and events	Yes, and no newsletter	Yes Newsletter and events	Yes Newsletter and events

Criteria	Barcelona	Calgary	Edmonton	Vancouver	Wellington	Bilbao	Wollongong	Geelong	Newcastle	Hobart
Existing, and changing, public funding options and opportunities	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Arts inclusion in Economic Development	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
The importance and relevance of placemaking and the role creative industries play	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Influence of public art and public art policy	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
The impact of competition between cities and places	Yes	Yes Compete with Edmonton	Yes	Yes	No	Yes	Compete with Newcastle (and Sydney)	No	Compete with Wollongong	No
The focus on Downtown / city centre	Precincts	Yes and precincts	Yes and precincts	precincts	Yes	Precincts	Yes	Yes	Precincts	Yes
Demonstrated engagement strategies with the community	No	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
Creative industries evident as per thesis definition – visual arts, artisan, etc	High	High	Med	High	Med high tech, film focus	Med	Med	Med performance	Low	Low
Other creative industries evident for example, film, architecture, technology		Yes			Yes - high tech film		Yes - technology	No	No	Yes MOMA

Thus, the eligible cities for the Phase II study are Barcelona, Calgary, Edmonton, Vancouver, Wellington, Bilbao, Geelong, Newcastle and Hobart (see Figure 3.1 below). Not only do they appear to have the right characteristics based on the literature and learnings from Phase I these criteria make them relevant for providing insights useful to Wollongong.

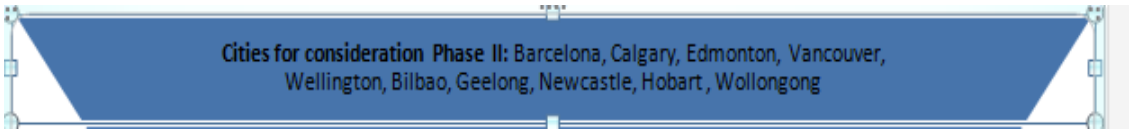

Figure 3.1 - Start of criteria funnel for Phase II sites

However, as much was learned about study sites in the Phase I study and there were - surprisingly - 'newly' eligible cities as based on the refined criteria it would be important to pilot the proposed Phase II research tools in these sites to ensure that they were indeed a fit and that other factors had not been missed in determining them to be eligible. To this end, the 'added' cities of Geelong, Hobart, Wellington and Newcastle, were piloted.

3.2 Piloting potential study sites

The piloting of the potential Phase II study sites took place between September 2014 and August 2015 (Figure 3.2)

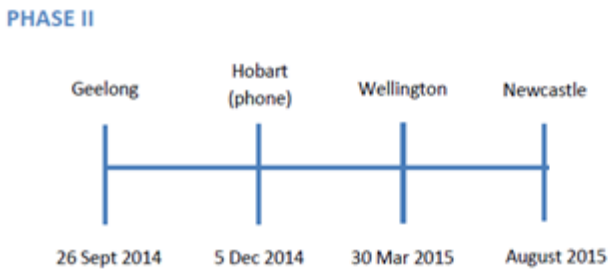

Figure 3.2 - Phase II pilot study site timeline

In the first instance, contact was made via email with the General Managers of each local government (Council) resulting in the request being provided to other council staff that then made contact and visits were arranged. In each city the staff contact organised a schedule of interviews with other council staff and in Geelong, institution directors (funded by local government).

Geelong

Interviews were undertaken with a range of LGPs and institution partners in Geelong (as reflected in Table 3.3). In total, seven interviews were undertaken and a good sense of creative industries in Geelong could be achieved.

Table 3.3 - Interviews undertaken Geelong

Table 3.5 - City	Organisation	Role	First Name**	Last Name	Date of interview
Geelong, Australia	City of Greater Geelong	Community Services General Manager	Jenny	McMahon	26/9/14
	City of Greater Geelong	Arts and Culture Manager	Kaz	Paton	26/9/14
	City of Greater Geelong	Arts and Culture Coordinator	Duncan	Esler	26/9/14
	Geelong Performing Arts Centre (GPAC)	Director	Jon	Mamonski	26/9/14
	Court House ARTS	General Manager	Jamie	Smith	26/9/14
	Geelong Gallery	Director	Geoffrey	Edwards	26/9/14
	Geelong Regional Library Corporation	Project Manager GLHC Transition Strategy	Alan	Howell	26/9/14

** First name is used to identify the particular participant throughout the findings chapter and each participant provided ethics permission for their actual name to be used in this thesis

Jenny Mahon, City Arts Manager, City of Greater Geelong did not describe Geelong as distinctly artistic, but that the city was starting to be "but in a very quiet way". Jenny, and Kaz Paton, Arts and Culture Manager, City of Greater Geelong, both mentioned the contributions of local government to the city including the development of an Arts Precinct, grant programs, new infrastructure, 'Mountain to the Mouth' project and the Geelong Heritage Centre. Both also described Geelong as having a sense of identity for the local place and agreed that evaluation of impact for cultural and social projects was difficult – Jenny says "there are no

success measures - and often just numbers". This suggests number of projects and/or attendees are perhaps collected but no other data. Kaz also described the role of Council in facilitation and networking, in particular through the Geelong Arts Bulletin.

The survey, as agreed, was provided to the creative practitioners through City of Greater Geelong Council via their Arts Bulletin database. This proved quite problematic. It transpired that only approximately 25% of registered members of the data base actually open the bulletin with responses to the survey received from approximately 20% of these. There were also comments about the validity of the data base as a mechanism for information circulation from one CIP respondent (G3) and the actual (potentially negative) role local government played in the arts sector in Geelong. This raised questions of the survey - either the survey did not reach CIPs or there are few CIPs – and the networking capability of Council.

Overall, the observations of Geelong as a case study were that its reputation as an artistic centre may not be supported by CIPs (noting that the response rate was very low) or according to LGPs, be as advanced or high profile as perhaps initially considered by the author. Whilst the heritage aspects of the city were well reflected in the care and use of the heritage infrastructure and facades and the small bar /cafe culture were alive, the defined 'arts precinct' was hard to 'see' and the well-advertised public art bollards – developed in the early 1990s by artist Jan Mitchell, the 106 bollards depict the story of Geelong in historically important positions on the waterfront (Johnson 2006:304) - looked a 'little tired' (authors description). There was little real evidence of creative industries, their impact on the city nor the influence of local government on their development compared to other sites visited.

Hobart

Contact was established with the Cultural Programs Coordinator in December 2014 regarding participation in this research (please note that names are not mentioned as Hobart was ultimately excluded from the study). The coordinator at this time was very keen to participate, advising that Creative Hobart had a monthly newsletter with 350 potential CIP subscribers that could be invited to participate. In a follow up phone call several weeks later it was advised that recently a new Cultural Development Officer had been appointed who was reluctant to participate in the research. Hobart had launched a new Arts and Culture Strategy some 18 months prior and the concern was that the community, if asked what local government does for the sector, might give a negative perception as little had yet been delivered from the strategy despite some activities being underway.

After discussion, the coordinator did agree to the survey link being provided and to include it in the next newsletter, so subscribers could choose to participate or not. This list of subscribers included the creative industries from the Salamanca Markets (a well-known market place in Hobart with many creative industries represented). It was agreed that a visit to Hobart would follow in the new year where interviews would be undertaken

Subsequently, several survey responses were received, however, it appeared an invitation to respond was not placed in the newsletter, raising the possibility that only selected people were asked to participate, rather than CIPs randomly responding to a general call for participation, creating the potential to bias the data response.

A decision was made not to interview Hobart LGPs and not to include Hobart in the study.

Wellington

In New Zealand, three key Wellington City Council stakeholders agreed to participate in the pilot study in March 2015 (see Table 3.4). This said, despite a small number of interviews, a good understanding of the status of creative industries and the related activities of local government was achieved.

Table 3.4 - Interviews undertaken Wellington

Table 3.6 **City**	**Organisation**	**Role**	**First Name****	**Last Name**	**Date of interview**
Wellington New Zealand	Wellington City Council	City Arts Manager	Natasha	Petkovic-Jeremic	30/3/15
	Wellington City Council	Arts Program Adviser	Felicity	Birch	30/3/15
	Wellington City Council	Head of Innovation	Philipa	Bowron	30/3/15

** First name is used to identify the participant throughout the findings chapter and each participant provided ethics permission for their actual name to be used in this thesis

Natasha Petkovic-Jeremic, City Arts Manager, describes Wellington as a compact city with 80% of its workforce in the CBD with a Council pursuing “a city and partnership growth agenda”. Natasha describes Council as risk averse, however, as a funder “prepared to take a risk”. Council invest in the Gallery, an Art and Cultural Fund, artists’ studios, events and festivals as well as residency programs. Natasha mentions that the Town Hall, as cultural infrastructure, is currently not in use due to the requirement for earthquake precautions to be undertaken and

the enormous cost that will have for the city so it is possible future use is currently being reviewed.

The city reflects creativity through public art, the high level of students, performance events and through GROW Wellington - creative industries such as craft, jewellery, ceramics, "creating a sustainable place for themselves" according to Felicity Birch, Arts Program adviser. However, the author saw little evidence of creative industries as defined by this research. Felicity is also responsible for the Public Art program and describes her role (similar to Beth from Calgary) as "not standing in the way" [by creating barriers or red tape].

Wellington is known, most recently due to 'The Lord of the Rings' films, for film development and creation. This has had a huge impact on Wellington. Natasha spoke of the influence of The Peter Jackson Film Organisation that contributes enormously to the city with the creation of both training and development through schools and university courses and the jobs created for the many creative positions required for film making.

Philipa Bowron described the impact of "technology and high tech manufacturing, using creative skills" in Wellington and the launch of "technology hubs, high percentage of university study around technology and supporting start-ups and social enterprises in the technology field". Philipa stated that you "can't live here [Wellington] by accident, you live here deliberately" and the city does have an interesting feel that reflects this, seemingly people without connections. Philippa also mentioned that in 2004 the city had employed Richard Florida as a consultant and his approach to building a creative city was embraced by Wellington City Council. McGuigan (2009:291) notes that when he [McGuigan] was delivering lectures in Wellington that "the city of Wellington was 'doing a Florida thing'" and ultimately this has impacted greatly on the city Wellington is today.

Newcastle

Interviews were undertaken with a range of LGPs and institution partners in Newcastle (as reflected in Table 3.5). In total six interviews were undertaken and a good sense of creative industries in Newcastle could be achieved.

Table 3.5 - Interviews undertaken Newcastle

Table 3.7- City	Organisation	Role	First Name**	Last Name	Date of interview
Newcastle, Australia	Newcastle City Council	Cultural Director	Liz	Burcham	4 Aug 15
	Newcastle City Council	Economic Development and Tourism Manager	Jan	Ross	3 Aug 15
	Newcastle City Council	Cultural Development Coordinator	Mardi	Ryan	3 Aug 15
	Newcastle City Council	Place Making Facilitator	Susan	Denholm	3 Aug 15
	Newcastle City Council	Museum Director	Julie	Baird	4 Aug 15
	Renew Newcastle	Manager	Christopher	Saunders	4 Aug 15

Newcastle is located to the north of Sydney, New South Wales. According to Mardi Ryan, Cultural Development Coordinator, there have been a range of changes in cultural development over the past 18 months with staff losses and movements within Newcastle City Council, resulting in cultural development now within strategic planning services. Council has employed a new Cultural Director with a mandate to deliver change in the cultural sphere. Liz Bircham, Cultural Director sums up the current environment:

> Right now there is a real appetite for new ideas and growth of creative entrepreneurs and really exciting growing population of designers and architecture, new technologies and creative industries hubs. There's that stuff and that's all about innovation and new ideas and attracting those that are brave and think that way.

Marcus Westbury (2015:164), as the local Newcastle boy who developed the concept of Renew Newcastle and is credited with 'transforming Newcastle' says about Renew Newcastle: "Renew is a business incubator and it's a community scheme. It's an art initiative and it's an economic development one" and it has certainly impacted greatly on the capacity and outcomes for Newcastle and the role local government plays.

The perspectives deemed important by the Newcastle LGPs included their commitment to cultural development, in particular the support of Renew Newcastle, the manner in which they network and build relationships and their strong commitment to placemaking.

3.2.1 Further refinements to Phase II study site eligibility criteria

So, based on the experiences in Hobart, Newcastle, Geelong and Wellington it seemed that whilst these cities had met the criteria, some criteria may be more important than others to reflect the success attributes of a site.

In reviewing the initial experiences of Phase II sites some reflections could be made on the selection criteria going forward. Firstly, when considering three of the six original Phase I criteria: whilst population (of less than 2 million) may have been a requirement in Phase I to exclude huge cities, it did not seem of any influence for Phase II. Likewise, a three-tier government structure, in line with Wollongong, did not appear to add any value, as long as there was a functioning level of government at the city level, that is local or municipal, then the tiers above was not critical. The criteria of "something iconic" was of lower priority.

Looking, secondly, at the new criteria introduced from Phase I, there were further learnings from the Phase II pilot interviews. Importantly, evidence of creative industries success was noted in each city, however, it was not always those that were captured within the research definition (outlined in the literature review), rather, more broadly from the all-encompassing creative industries definition. For example, Wellington has many creative industries, but they focus on the high technology and high level film making attributes. Similarly, the impact of when a consultant from a specific theoretical viewpoint, for example Richard Florida, had worked with the city (in a formal consulting capacity) it was evident, and set a different framework to those that had not had this direct influence. The pilot also acknowledged the influence of working in partnership and this generated a higher ranking in the criteria priority. Finally, the evidence of traditional culture became less of a priority in site selection while an industrial history appeared more important. For example: both Newcastle and Wollongong, north and south of Sydney respectively in the state of New South Wales, had the same steel making industrial past that, with the steel industry collapse, required both cities to experience a similar 'loss' and the need to reinvent the economic, social and cultural future of their city.

To this end, the criteria list was further refined and prioritised in response to the experiences of the initial four Phase II sites (Table 3.6). It is important to note that some criteria became more important including: relevance of creative industries research definition; influence of industrial heritage; the influence of consultants on policy setting and working in partnership and some criteria became less important, those of: something iconic, population and three-tier government structure thus creating a new emphasis in Phase II site selection.

Table 3.6 - Prioritised criteria list applied to criteria in Table 1

Note - one being highest priority characteristic and then in descending order (original criteria from Phase I site selection highlighted in yellow, and additional criteria developed from the learnings of Phase I highlighted in green)

Criteria	Description
1	Creative industries appear evident as per research *definition* – visual arts, artisan, public art, gallery etc
2	Does the place have an *industry culture*/ history?
3	Was there direct influence from an *external consultant* to develop written policy for city for example, Landry, Florida, other, that influences city approach
4	Recognition of working in *partnership* and within networks
5	*Reputation* as a place influenced by creativity
6	Experience of *regeneration* / reinvention
7	Government and Council Practice within a *cultural policy* or framework
8	Arts inclusion in *Economic Development*
9	*"Liveability"* vision or strategic plan
10	Existing, and changing, *public funding* options and opportunities
11	Influence of *Public Art* / policy
12	Demonstrate the importance and relevance of *placemaking* and the role creative industries play
13	A focus on *Downtown* / city centre
14	Demonstrated *community engagement* strategies
15	*'Traditional' culture* evident
16	Other creative industries evident *outside of thesis definition* for example, film, architecture, technology
17	"Something" *iconic*
18	The *impact of competition* between cities and places
19	*Government* structure - 3 tier
20	*Population* (not including 'greater' surrounds) < 2m

If these prioritised criteria are then applied to the cities, the results emerge in Table 3.7 below. It can be seen that two sites - Calgary and Newcastle – emerged as being eligible as study sites for the Phase II research.

Table 3.7 - Prioritised Criteria against Proposed Sites

Priority criteria	Criteria	Barcelona	Calgary	Edmonton	Vancouver	Wellington	Bilbao	Wollongong	Geelong	Newcastle	Hobart
1	Creative industries appear evident as per thesis *definition* – visual arts, artisan, public art, gallery etc	Med	High	High	High	Med - (high tech, film focus)	High	High	High (performance)	High	High
2	Does the place have an *industry culture*/ history	No	Yes	No	No	No	Yes	Yes	Yes	Yes	No
3	Was there direct influence from an *external consultants* to develop written policy for city for example, Landry, Florida, other	Yes	No	No	Yes	Yes Richard Florida engaged by city in 2004 as a consultant	No	Richard Florida and Charles Landry cited as document references	No	No	Richard Florida and Charles Landry cited as document references
4	Recognition of working in *partnership* and within networks	Yes	Yes Newsletter events	Yes	Yes	Yes Newsletter and events	No	Yes Newsletter and events	Yes, and no newsletter	Yes Newsletter and events	Yes Newsletter and events
5	*Reputation* as a place influenced by creativity	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes
6	Experience of *regeneration* / reinvention	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no
7	Government and Council Practice within a *cultural policy* or framework	Yes	yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
8	Arts inclusion in *Economic Development*	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
9	*"Liveability"* vision or strategic plan	No	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
10	Existing and changing, *public funding* options and opportunities	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
11	Influence of *Public Art* / policy	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

Priority criteria	Criteria	Barcelona	Calgary	Edmonton	Vancouver	Wellington	Bilbao	Wollongong	Geelong	Newcastle	Hobart
12	The importance and relevance of *placemaking* and the role creative industries play	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
13	The focus on *Downtown* / city centre	Precincts	Yes	Precincts	Precincts	Yes	Precincts	Yes	Yes	Precincts	Yes
14	Demonstrated *community engagement* strategies	No	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
15	*'Traditional' culture* evident	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes
16	Other creative industries evident *outside of thesis definition* for example, film, architecture, technology	High	High	Med	High	High - high tech film	Med	Med technology	Low	Low	Med MOMA
17	"Something" *iconic*	1992 Olympics	Calgary Stampede 1988 Olympics	Edmonton Mall	1986 Expo 2010 Olympics	TePapa Peter Jackson and the Lord of the Rings	Guggenheim Museum opened 1997				Salamanca markets, MONA
18	The *impact of competition* between cities and places	Yes	Compete with Edmonton	Yes	Yes	No	Yes	Compete with Newcastle (and Sydney)	No	Compete with Wollongong	No
19	*Government* structure 3 tier	No	Yes	Yes	Yes	No	No	Yes	Yes	Yes	Yes
20	*Population* (not including 'greater' surrounds) < 2m	1.6m	1.1m	818,000	700,000	395,000	355,000	203,000	184,000	161,000	48,000

Presenting this a different way, if we again post the list of cities through a criteria funnel, the eligible Phase II study sites emerge at the bottom as they present themselves in Figure 3.3 below.

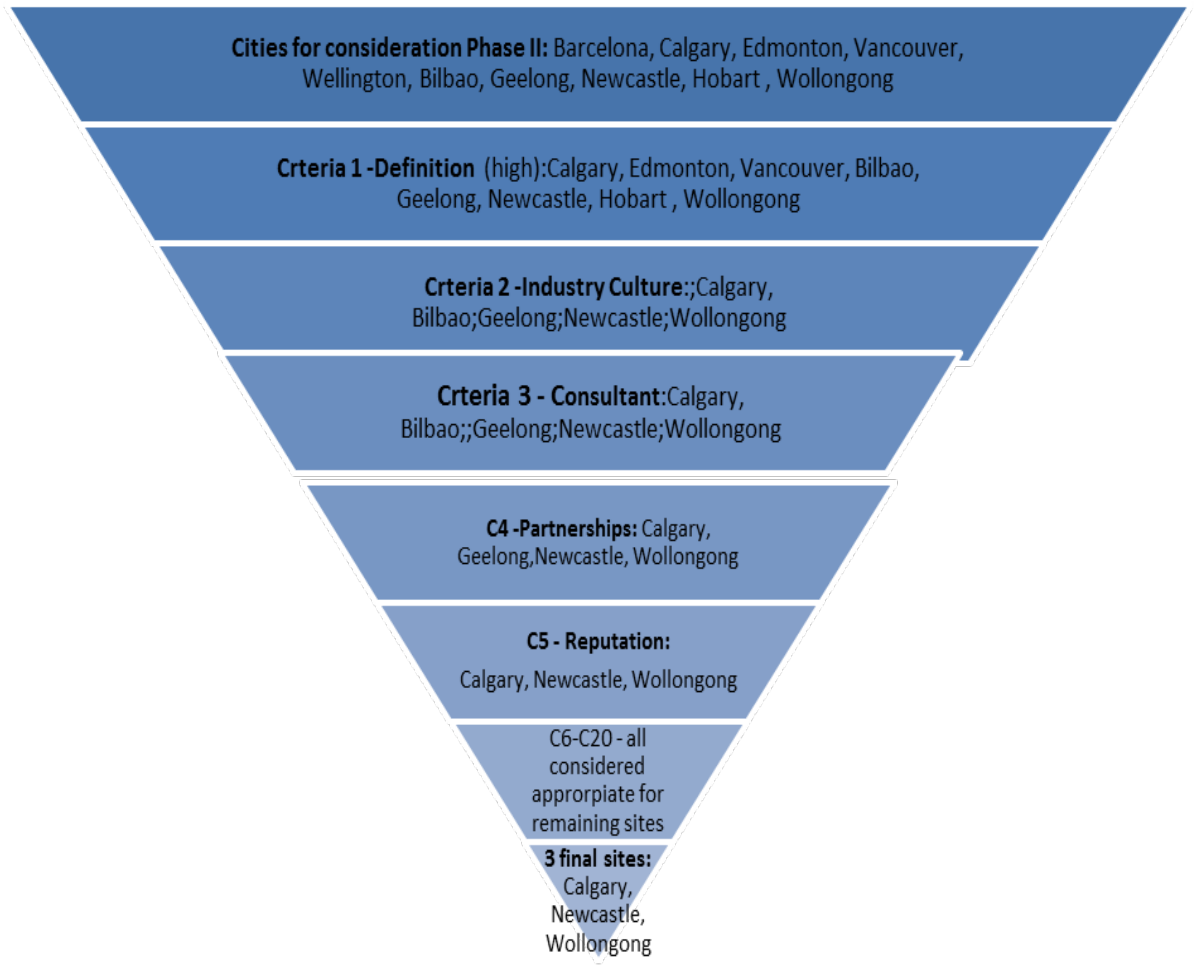

Figure 3.3 - Final selection characteristic funnel for Phase II sites

This results in two sites - Calgary and Newcastle - being eligible as study sites for the Phase II research. These two sites helped to refine the CIP survey designed to inform local government practitioners on outcomes derived from their contribution to the sector. This survey, also to be applied in Wollongong the city where the researcher is a LGP, will ultimately provide insights into the tool's capacity to effectively 'gauge' the local government's success in contributing and fostering creative industries. For reference, a map of Calgary, Newcastle and Wollongong is provided below (Figure 3.4).

Figure 3.4 - Map of Phase II sites (including Wollongong the comparison site)

This study is now focused on the continent of North America – Calgary, Canada - and Australia - Newcastle and Wollongong. The piloting of site selection has now been undertaken and the final sites now selected as illustrated by Figure 3.5 below.

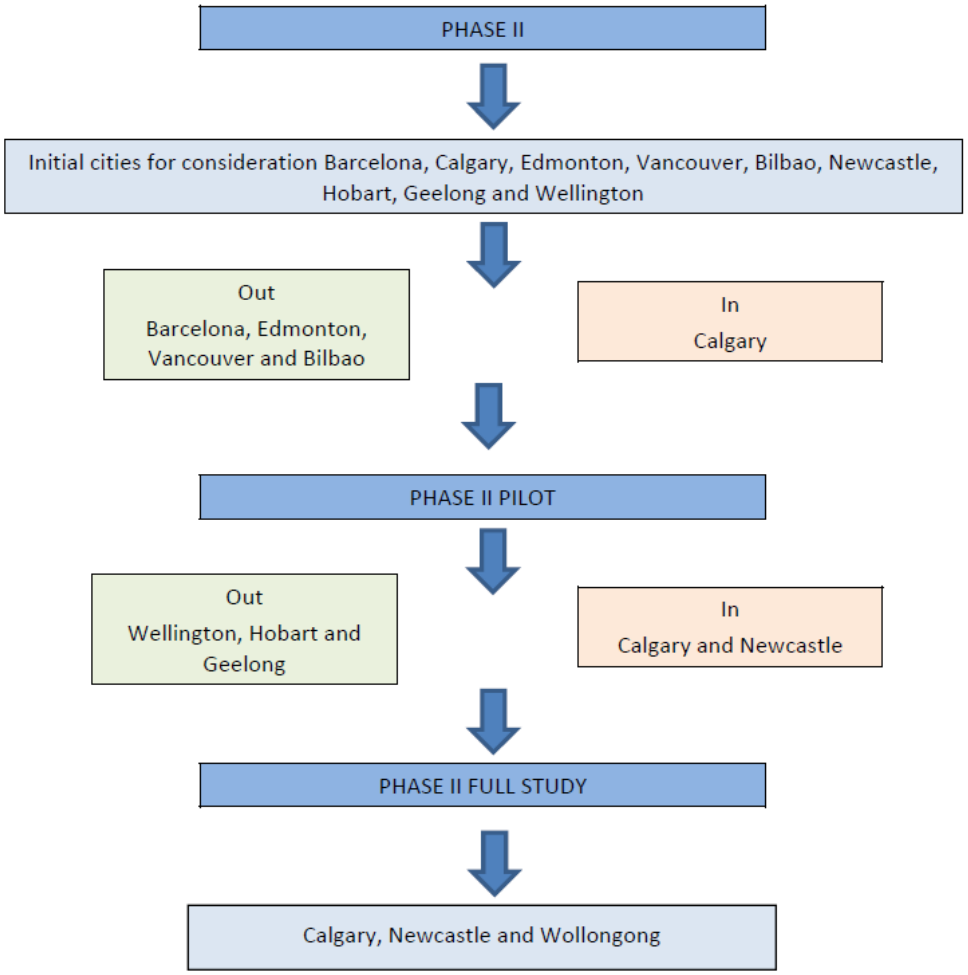

Figure 3.5 - Phase II study

It is now important to discuss the selection of this Phase II study's participants.

3.3 Participant Recruitment

The Phase II study 'proper' began in September 2015 and concluded in November 2015 (Figure 3.6). At this stage of the study follow-up data collection was undertaken with sites determined to be eligible from early research stages (that is Calgary from Phase I and Newcastle from Phase II pilot).

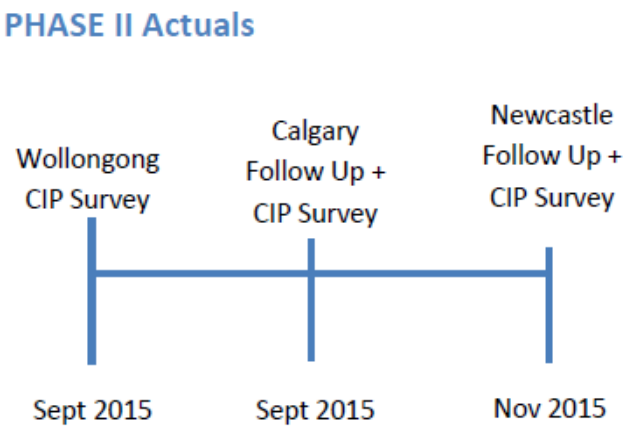

Figure 3.6 - Phase II final study site interview and survey timeline

3.3.1 Local government practitioners (LGPs)

Similar to prior research collection for LGPs, initially permission was sought from the local government Authority. Eleven LGPs participated in approximately 45-60-minute face to face Interviews; five from Calgary and six from Newcastle. An overview of their name, role, city and the interview date is provided as a point of reference in Table 3.8 below.

Table 3.8 - LGPs participating in Phase II interviews

City	Organisation	Role	First Name**	Last Name	Date of interview
Calgary	City of Calgary	City Manager	Owen	Tobert	27 Sept 12
	City of Calgary	Manager Arts and Culture	Beth	Gignac	27 Sept 12
	Calgary Arts Development Authority	General Manager	Tom	McCarthy	27 Sept 12
	Calgary Economic Development	Commissioner Film Television and Creative Industries	Luke	Azevedo	27 Sept 12
	Calgary Arts Development Authority	Director of Community Investment and Impact	Emiko	Muraki	17 Sept 15
Newcastle	Newcastle City Council	Cultural Director	Liz	Burcham	4 Aug 15
	Newcastle City Council	Economic Development and Tourism Manager	Jan	Ross	3 Aug 15
	Newcastle City Council	Cultural Development Coordinator	Mardi	Ryan	3 Aug 15
	Newcastle City Council	Place Making Facilitator	Susan	Denholm	3 Aug 15
	Newcastle City Council	Museum Director	Julie	Baird	4 Aug 15
	Renew Newcastle	Manager	Christopher	Saunders	4 Aug 15

** First name is used to identify the particular LGPs throughout the findings chapters and each participant provided ethics permission for their actual name to be used in this thesis

It is important to note that, as derived from Phase I of this research, Calgary was identified as an appropriate study site for expansion into Phase II and, for this reason, interviews conducted during Phase I have been integrated into the data interpretation for Phase II.

3.3.2 Creative Industry Practitioners (CIPs)

CIPs in Calgary, Newcastle and Wollongong were included in this study. LGPs facilitated this on behalf of the research (as outlined earlier in this chapter) using their networks and local creative newsletters. They provided an opportunity to creative practitioners in their city to participate in the research via an invitation to complete an on-line survey. Importantly in

Wollongong, the researcher was NOT distributing the survey and participants were NOT informed that LGP was involved with the data so as not to bias the responses of participants who might know her personally. The survey itself took approximately 10-15 minutes to complete and comprised both single answer and extended response questions (see Appendix 3 for the full survey).

3.4 Introducing the research participants

Before proceeding to outline how the findings A, B, C and D (Chapters 4, 5, 6 and 7) will analyse the data collected from the research participants, it is important to introduce the LGPs in Calgary and Newcastle before providing an overview of the CIP participants in Calgary, Newcastle and the comparison site of Wollongong so that the types of people involved can be understood in their creative industries and local context.

3.4.1 Calgary's LGPs in context

Calgary City Council (City of Calgary) represents the third level of Government in Canada, referred to as Municipal Government, alongside Federal and Provincial Government. Calgary has an elected Mayor and Aldermen and is administrated by a City Manager and staff. The city is responsible for local police and fire services, public transportation as well as other services including public parks, libraries, social services, rubbish removal and recycling.

The City Manager in 2012 was Owen Tobert who participated in an interview representing a high-level view, and supported his staff to participate from a more 'grass roots' or community level. Beth Cignac was the Manager, Culture Division and responsible for the festival and event portfolio and public art. Beth was influential in the organisation in the delivery of broad cultural outcomes including creative industries development. Beth introduced the author to other stakeholders in the creative industries space, which are funded to deliver strategies on behalf of the City of Calgary.

Calgary Arts Development Authority (CADA) receive the bulk of their funding from municipal taxes from the City of Calgary and are supplemented by funding partnerships with other foundations and individual donors. Whilst CADA are moving towards a more even mix of public versus private contributions, they are the city's designated arts development authority, and a conduit for cultural resources to be dispersed to the community for the City of Calgary.

During the first visit to Calgary, Tom McCarthy was the General Manager of CADA. He was directly responsible for the delivery of funding and support to a range of creative industries, artists and organisations. On the second visit, Emiko Muraki was interviewed in her role as Director Community Investment and Impact of CADA. Emiko's role is to work directly with creative industries via funding programs.

Likewise, Calgary Economic Development (CED) also receives a mix of public funds from municipal taxes from the City of Calgary and other private sources, with approximately 50% contributed by the City of Calgary. CED works with business, government, and community partners to position Calgary as the location of choice for the purpose of attracting business investment, fostering trade and growing Calgary's workforce. They play an active role on behalf of local government in the support of creative industries.

Luke Azevedo was the Commissioner, Film Television and Creative Industries at CED and had a direct role in fostering the success of creative industries. Whilst the focus of Luke's role was more on film and television his knowledge about creative industries and thus his comments were valuable to the data collection.

3.4.2 Newcastle's LGPs in context

Newcastle City Council represents local government and is the third tier of government under Federal and State Government. Newcastle has an elected Mayor and Councillors and a General Manager and staff to administer services to the city. Newcastle City Council, like all NSW Councils, deliver a range of services to the community including community and cultural services, infrastructure, planning and services such as regulation, enforcement, roads and rubbish. Unlike Calgary, they do not have responsibility for the Police, Fire Services or public transportation.

Liz Burcham, Cultural Director was responsible for Newcastle cultural institutions (except libraries) and the creation of a strategic vision for cultural service and development, described as "creating the foundation on which culture can grow". At the time of the interview, Liz was only new to the city as a resident having only been in her role 12 months. She was also new to local government.

Liz also supported the participation of her staff in interviews. Jan Ross, Economic Development and Tourism Manager, has responsibility for economic development and tourism destination marketing and events in Newcastle. Jan noted though, that she had no control over

'tourism' in the city as this is undertaken by Tourism Newcastle separately. In the economic development space, she managed an incorporated special rate variation – a special rate increase collected to deliver specific outcomes over a set period of time - that provides for business improvements, small business and precinct development.

Mardi Ryan's role of Cultural Development Coordinator at Newcastle City Council, has undertaken multiple changes in recent months in name, location and focus area. She described her role now as having a more strategic view and "assisting to facilitate others to deliver projects that the community has identified".

Susan Denholm is the Placemaking Facilitator and she "joins the dots between community and Council to help activation within community spaces or places". The role undertakes mentoring to make sure projects are delivered.

Julie Baird as Museum Director is funded by Council "to run the museum". As well as delivering exhibitions Julie see her role not only to "maintain the buildings, and raise funds through venue hire and public programs "but also to develop relationships with the community, including creative industries, to ensure the museum is "making all the right connections".

The final interview in Newcastle was with Christopher Saunders, who is the Manager of Renew Newcastle. Renew Newcastle is a not for profit company established to find short and medium term uses for buildings in Newcastle's CBD that are currently vacant, disused, or awaiting redevelopment. Whilst Renew Newcastle is a not for profit organisation, Newcastle City Council contribute significantly to its operations with a funding grant and also as an "in-kind" partner working collaboratively with Liz Burcham and her team on events and programs. For the purposes of this study, Christopher has been considered as a local government practitioner.

The eleven interview participants introduced above will be referred to collectively as LGPs (local government practitioners) throughout the Findings chapters.

3.4.3 An overview of the CIP participants

To understand who 'CIP' in this study comprises, an overview of participant attributes will now be outlined. The maximum n is 271 for the survey including total responses as Calgary: 90, Newcastle: 116 and Wollongong: 65. There is a variation in response rates for individual questions with n indicated in all figures for the specific question.

The CIPs that responded to the survey in Calgary, Newcastle and Wollongong represented different genres of creative practice including music, film, visual arts, literature, artisan craft, performance and other (see Figure 3.7)

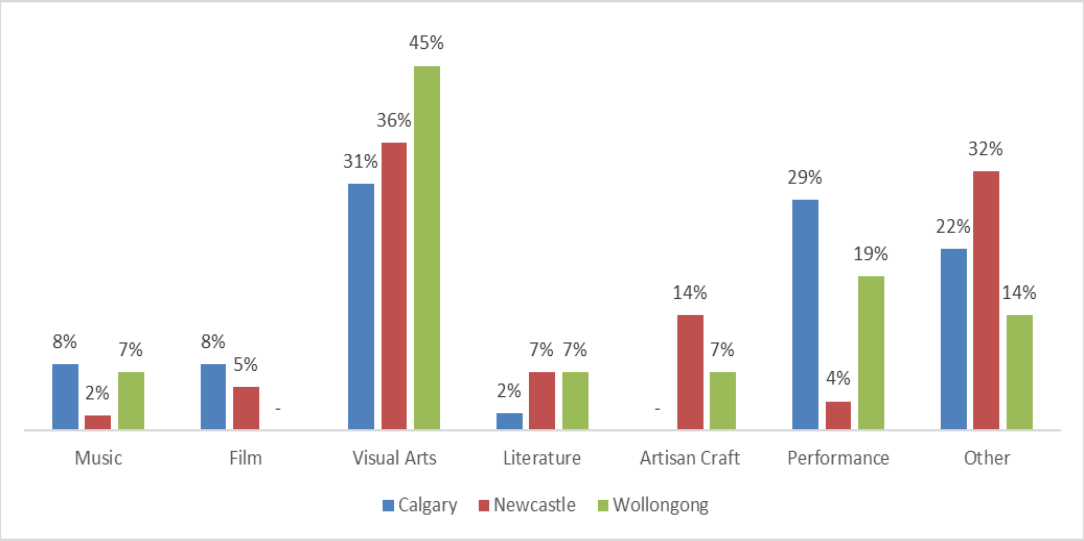

Figure 3.7 - Creative practitioner perspectives of their art practice by city (n=147)

Visual arts were the highest represented group for all cities with Calgary 31%, Newcastle, 36% and Wollongong 45%. Calgary had much higher representation in the performance genre with almost a third of respondents (29%). Calgary had no artisan craft respondents and Wollongong no film respondents. Artists who believe their representation spans two or more distinct genres selected 'other'. When considering comments defining 'other' (from the extended responses in the survey), it was indicated that both Calgary and Newcastle had respondents who practice in radio and television. The fields of marketing, public relations, advertising, advocacy, script writing, photography, fashion and clothing design, live music and museums were identified for Newcastle respondents while Wollongong respondents made note of photography and written and performance poetry as their practice genre.

The age distribution of the respondents reflects almost three quarters (71%) of Wollongong respondents as 46 years of age or over compared to respondents in Newcastle and Calgary who are more likely to be 45 years of age or under (55% and 68% respectively) (Figure 3.8).

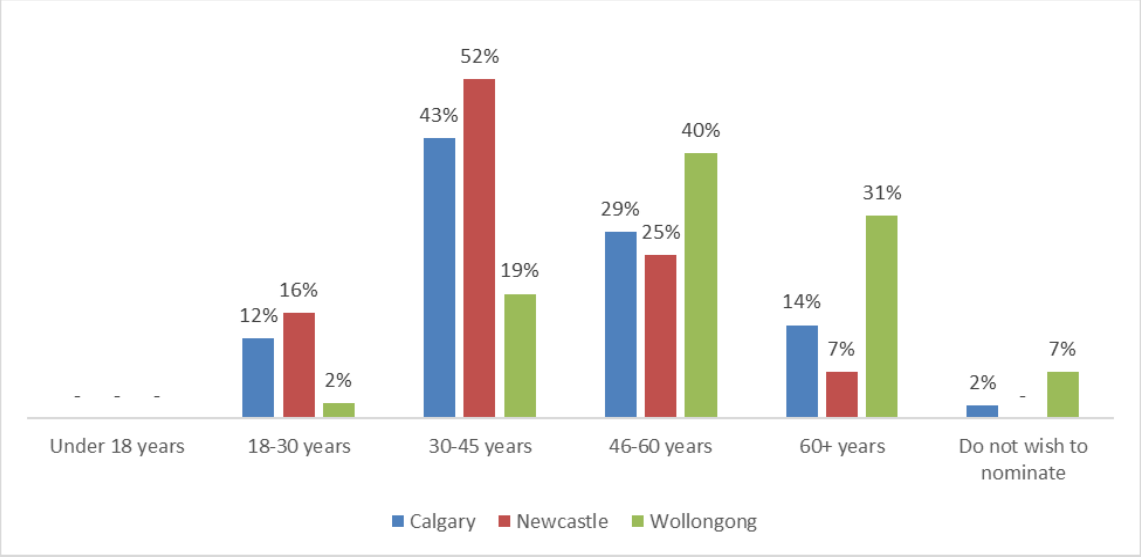

Figure 3.8 - Creative practitioner perspectives of their age by city (n=147)

In Wollongong, 83% of the respondents were female in contrast to Newcastle 68% and Calgary 56%. Calgary and Newcastle had almost a third (31% and 30% respectively) male respondents whereas in Wollongong it was only 12 % (see Figure 3.9). This might mean that women are more prevalent in the creative industries in all three cities but much more prevalent in Wollongong.

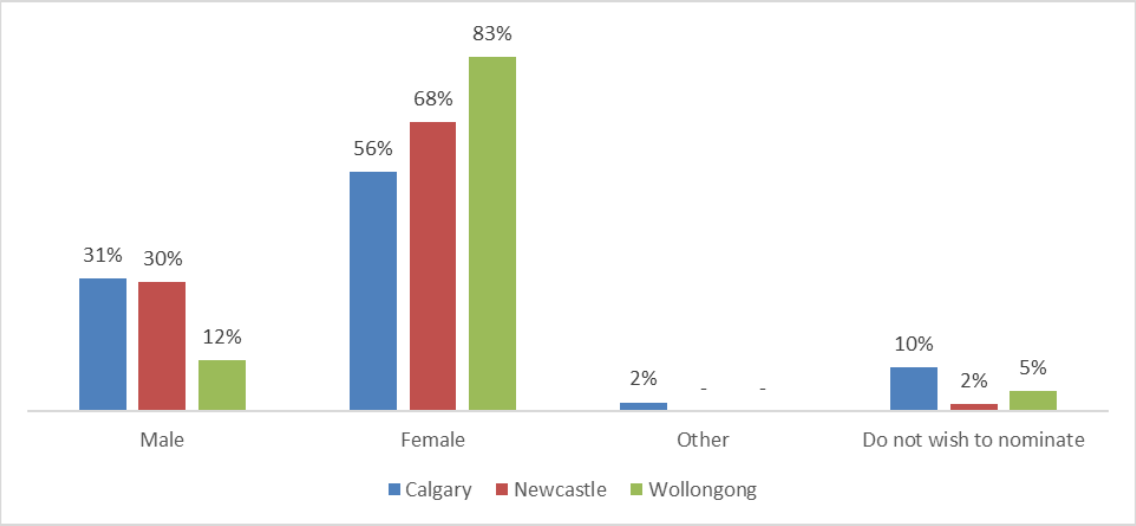

Figure 3.9 - Creative practitioner perspectives of their gender by city (n=146)

A high proportion of the participants have been practicing as an artist for over 15 years with 67% in Wollongong, 55% in Calgary and 46% in Newcastle (Figure 3.10). Wollongong had no new artists with fewer than 2 years' experience participate whilst 9% of Newcastle artists were new.

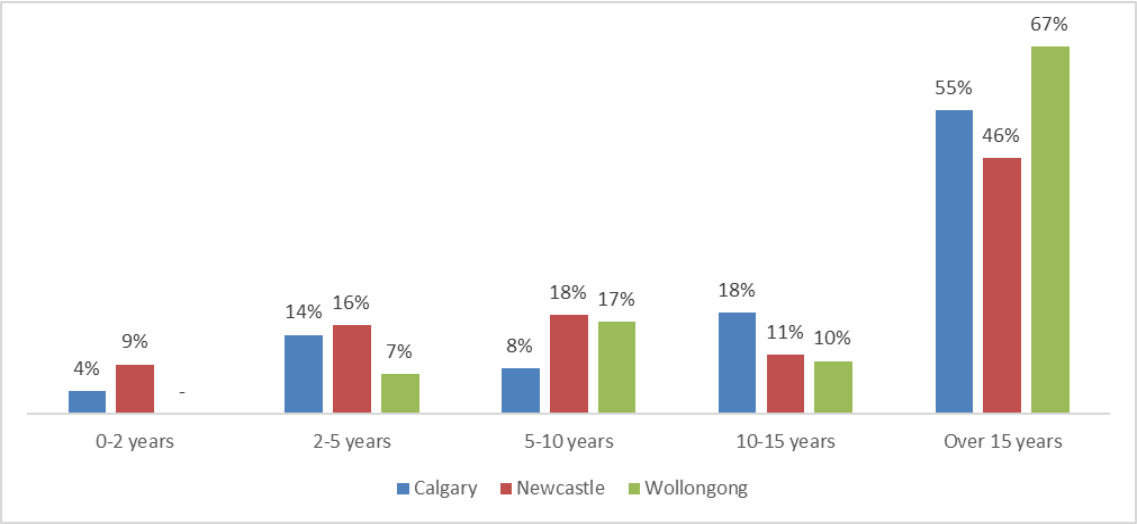

Figure 3.10 - Creative practitioner perspectives of the time spent in their art practice by city (n=147)

The creative practitioners participate in their art practice as individuals, with one or two others, and in organisations, with just over a third (35%) from Calgary indicating they participate in all of those ways which was higher than Newcastle or Wollongong (17% and 23% respectively) (Figure 3.11).

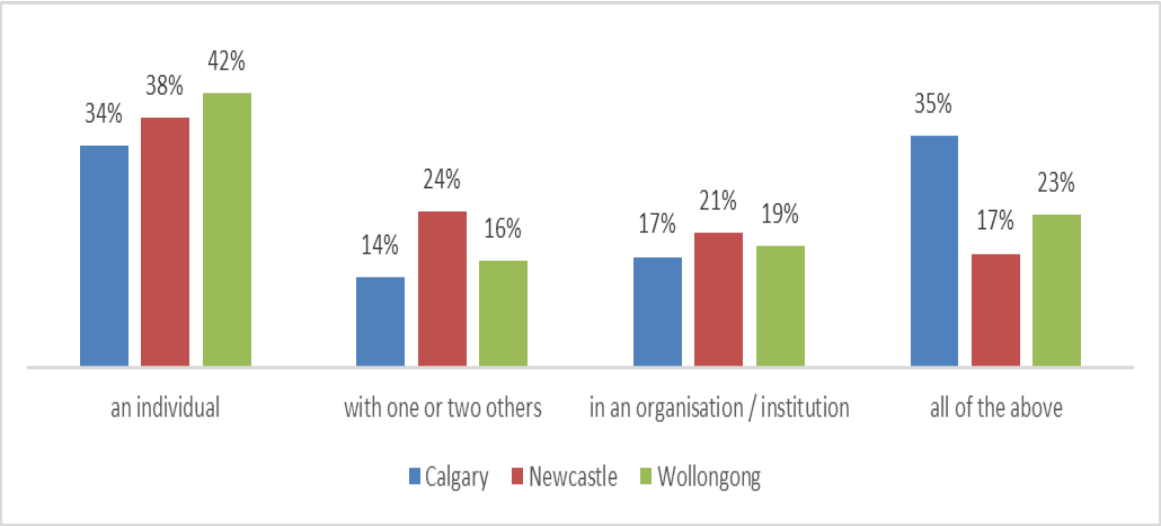

Figure 3.11 - Creative practitioner perspectives of their art practice participation by city (n=147)

When considering the creative practitioners profile in Calgary generally, they are more likely to be a female visual artist or performer, aged between 30 and 60 with over 10 years' practice experience. In Newcastle, more likely to be a female visual or multiple practice artist, aged under 45 with fewer than 15 years' experience. Wollongong respondents are more likely to be a female visual artist aged over 45 with over 15 years' experience.

So what did we learn about our participants in Phase II? Overall participants tended to be women in the 30-60 year age group except for Wollongong where 60+ was an important group (that is 40-60+ more likely), they were predominately visual artists and the majority had been practising artists for over 15 years, noting both Newcastle and Calgary did have 25% and 18% respectively of artists that had less than 5 years' experience.

3.5 Overview to the Structure and Design of the Findings Chapters

In the subsequent findings chapters, it is proposed that findings emerging from the qualitative data collected from LGPs via interview (Calgary and Newcastle) will be considered before comparing and contrasting their views with descriptive (graphical) and qualitative (extended response) data drawn from a survey undertaken by Creative Industry Practitioners (CIPs) in the three study sites; Calgary, Newcastle and Wollongong (See Figure 3.12).

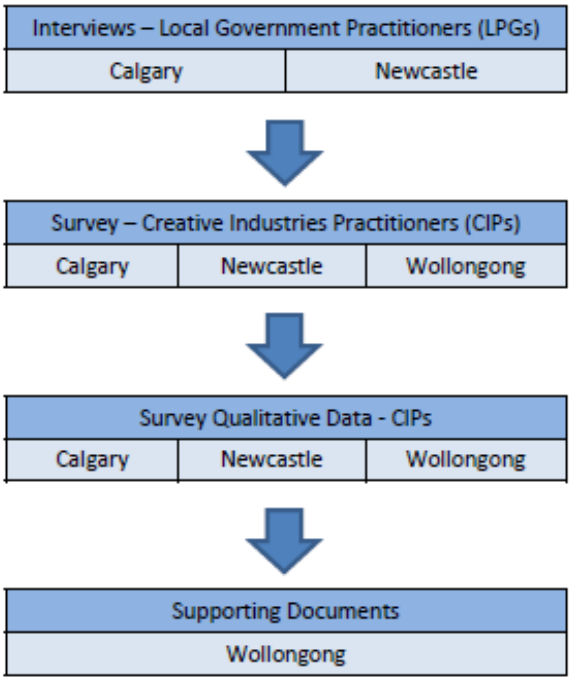

Figure 3.12 - Structure of analysis of data and Findings (Chapters 4, 5 and 6)

Importantly, LGPs were only interviewed in two sites (Calgary and Newcastle); deliberately no LGPs interview data was collected in Wollongong.

This third study site was designed to mimic use of the survey in a community by a LGP as a tool for gauging local government progress in the creative industries sphere via perspectives held

by local CIPs. Therefore, the purpose is to let this city's survey data "stand on its own". Whereas for Calgary and Newcastle the LGP and CIP data will be directly compared and contrasted, for Wollongong the CIP survey data will be 'verified' via its consideration and comparison in the context of local government strategic documentation. This represents the same process that would need to be the case if the CIP survey was administered as a LGP tool specifically for their needs, rather than as part of a broader research process. Wollongong was selected for this approach also because of ethical reasons as the author is a LGP at Wollongong City Council – it was therefore the most appropriate site to be selected to trial the survey.

While the focus is on creative industries at each individual study site, in the CIP survey data - where there was little variation between respondents across sites - the data was collapsed and presents an interesting perspective on CIPs as a group, but where there is variation between cities this is explored. Finally, if inter-relationships in data between CIPs – as a group – emerged then this was explored via further analysis. Full data analysis is contained in appendices 4 - 7 whereas the subsequent findings chapters present only the most relevant survey data at the most appropriate level of analysis to create a clarity around what were, indeed, the emergent findings from this study.

In terms of structure, the data are analysed and presented thematically:

Findings A: Defining creative industries and understand their contribution to community.

This chapter (Chapter 4) explores the definition of creative industries from the perspective of the LGP. (CIPs were not asked to define creative industries). Foundational aspects of local government contribution, that includes the provision of space - both cultural infrastructure and artist development space - financial support and the role in decision making is outlined creating picture of local government contribution.

Findings B: Considering value of the contribution of local government and how it is measured

This chapter seeks to understand the role and contribution of local government (outlined in Chapter 5) and ascertains the value of creative industries and how 'success' of this contribution is measured. The chapter also explores the role and value of networking and social connections and the significance of place in generating positive outcomes and value for the community. The discussion moves from considering the contribution of both local government and creative industries to the outcomes they generate and value they produce.

Findings C: Motivation for local government to invest in creative industries

This chapter considers the motivation for local government to invest in creative industries and how this might be maximised (Chapter 6). It includes economic and tourism development as impetus for local government and the overarching role of local government as advocates for their community. The discussion shifts from considering the outcomes generated through creative industries by local government to the impact these strategies and relationships can have on the community.

Findings D: Relationships between creative industries practitioner responses within the survey data

This chapter (Chapter 7) investigates the inter-relationships (positive and negative) between the responses of the creative industries practitioners within the survey to gain higher order insights and reflect on what this might mean for local government and its practitioners.

For transparency in the findings chapters, the qualitative - extended response - data from the survey is presented with each survey participant being given a unique code. CIPs who provided extended responses have been referred to as C [Calgary] N [Newcastle] and W [Wollongong] followed by an individual respondent number.

CHAPTER 4 Phase II: Findings A - Local government's role and contribution to creative industries by provision of foundational support

This chapter focuses on what defines "creative industries" and the perceived contribution they make to a community before considering the influencing and enabling role that local government may play in fostering creative industries. To achieve this, creative industries is first defined by LGPs to understand their operational context before analysing the perceived contribution of local government to creative industries as garnered from perspectives held by LGPs and CIPs on key related aspects being; impact and provision of cultural infrastructure and individual artistic development space, funding opportunities, and the ability of CIPs to contribute to decision making in policy development and program delivery.

4.1 Defining "creative industries" – Creativity at the heart

Despite a multiplicity of definitions for the term creative industries in broader society (see Chapter 2), LGPs research participants in this study expressed similar views as to its delineation in this context – overall, they understood creative industries to include similar specific genres of creative practice, collectives, where a group of individual artists join together to share space or other resources and a personal creative component, representing an original creative idea or a symbolic meaning or value being essential (Bontje & Musterd 2009:845; Throsby 2012:107).

Emiko Muraki, Director of Community Investment and Impact at Calgary Arts Development Association (CADA) outlined what she describes, for example, as "a very boring description - those industries related to design, architecture, film, the commercial application of music and publication and as a subset, arts and culture specific activity within arts and not for profit arts organisations". By this she meant that CADA use the 'standard' definition, described by policy and statistical descriptors (as discussed in the literature review) as a means to 'contain' the definition. Similarly, Beth Cignac, Manager Arts and Culture, City of Calgary, agrees but adds to this definition media, new media and design - from an economic development perspective - and theatres, dance, opera, museums, publicly funded galleries from an arts development perspective.

The Calgary City Manager Owen Tobert states that the term creative industries doesn't form part of Council's debate "but it is behind a lot of things that we do". This suggests that whilst the term creative industries is not perhaps used by Calgary City Aldermen, a lot of what their Council provides supports this sector. Beth suggested that what creative industries are depends on how you define the culture at large and asks the question, for example, is a coffee shop a creative industry as there is a lot of cultural interaction in coffee shops?

In contrast, in Newcastle Australia, Liz Burcham the Cultural Director at Council is more lyrical and describes creative industries in Newcastle more vibrantly as the "makers in the city" thereby supporting the definition of Mardi Ryan, Cultural Development Coordinator Newcastle City Council of "people using their own creativity and personal skills in some sort of entrepreneurial way that could include a sole operator, artistic facilitator or delivering workshops through to business in web design or film".

Christopher Saunders, General Manager of Renew Newcastle suggests creative industries is a very useful term and "although I hate the industry term it gives leverage as industry is 'all good and legit' and that is what the government want to support. We have used [the word] artist way too long and it is not helpful language". Mardi also debates if it is (or isn't) an industry and if "creative practitioners want to be identified as an industry". The discussion in Newcastle suggests that the term may be contrived potentially to facilitate funding opportunities.

While the CIP survey did not specifically ask creative practitioners to define creative industries, if we consider their perspective as captured in their broader commentary in extended responses CIPs in Newcastle support the creative industries definition outlined by Newcastle LGPs - that creative industries are 'makers-driven', create an opportunity to deliver a range of outcomes as an artist, film maker or arts facilitator and as a mechanism to revitalise the city. Creative industries are seen to be embodied in Renew Newcastle with comments like: "Renew Newcastle is one of the best things to happen to me" [N35]; and:

> Renew Newcastle has been a godsend to the city of Newcastle - I fully believe that it is the reason the city is becoming revitalised, and is the inspiration behind many of the entrepreneurial actions that have happened in the city over the past few years. In Newcastle, people now believe they can be an artist. People now think they can start a funky new cafe or clothing store or other small business. And they go ahead and do it. Renew Newcastle has completely changed the culture of the city and people's perceptions of what's possible [N32].

This comment suggests that Newcastle may live the values underpinning the definition rather than sticking to a steadfast definition. CIPs in Calgary - through the absence of discussion or comment - suggest that pondering creative industries in this definitional context was simply less on their mind.

So, overall, it was found that LGPs shared a common understanding of the 'boring / arbitrary' definition of creative industries - with the commonality reflected in the identification of the same sector groups that describe the creative industries and that creativity is the heart of the industry production. This supports the research definition outlined in Figure 2.5 on page 93.

4.2 Local government's role in enhancing liveability via creative industries

4.2.1 Infrastructure: Theatres, Museums, Galleries and Town Halls

At the 2003 United Nations Educational, Scientific and Cultural Organisation (UNESCO) conference - convened with private, government and university organisations to examine the health of the international creative sector and the role government and industry play in the arts - Andreas Roemer of Mexico's National Cultural Council was quoted as saying that the role of government, "is to generate discussion about the arts, foster institutions and establish incentives through regulations and copyright laws" (Barnes 2003:B1). Local government has no role in copyright, however is most likely to provide and support cultural infrastructure via institutions delivering performance and exhibition spaces for finalised works in a city such as theatres and galleries (institutions) and to a much lesser extent development spaces. This is a view clearly supported by practitioners in both Calgary and Newcastle. However, Miles (2005:893) explains how, despite the growth of cultural infrastructure in response to new cultural policy, the new venues do not necessarily result in individual gain for the artists or creative individuals. This may lead to local government putting considerable resources into infrastructure but it being little recognised by the creative practitioners who share any benefits or of the investment meeting the individual needs of CIPs.

The infrastructure projects that Calgary City Council has contributed to - according to Emiko - include "a film and dance centre, a music hub and a new concert hall on the uni campus". There is also the Epcore Performing Arts Centre that includes "one of the finest Concert Halls in North America" (Tom McCarthy, General Manager Calgary Arts Development). Beth describes a time in the 1980s where - in Canadian culture - this centre was built: "if your community didn't have a monolithic cultural institution then you got one". This was a

mechanism developed to spend funds by Federal Government not necessarily because the cities needed (or the community wanted) the institution but rather someone in Federal Government thought they did. Beth also described the conscious decision of Council, as Municipal Government, in recent years, to invest in infrastructure for festivals and community events essentially to "add to cultural vitality" and respond to the needs identified in their community.

Emiko believes that there is a redefining of what constitutes a large institution that "used to be budget based but now it is how you do put Calgary on the map?". By this she is saying that the impact measures are changing from being quantitative - attendance numbers or budget spent - to qualitative - demonstrating how the dollars create an impact and deliver social outcomes, such as increasing the profile of, or visitation to, Calgary. She gives the example of the Calgary Philharmonic Orchestra that employs artists who then live in Calgary; these artists then spontaneously form other small ensembles that then contribute more broadly to the overall music scene. Without the orchestras, Calgary would not have the community music scene that it does so these organisations are fulfilling this role whilst using (and being supported by) the cultural infrastructure (Image 4.1).

Image 4.1 - Calgary Philharmonic in the Epcore Centre, cultural infrastructure (Photo - Calgary Economic Development)

Yet Beth notes a difference in the city's infrastructure for 'culture' versus 'sport':

> [We] own theatres but we don't operate them, we don't own or operate an art gallery, we don't own or operate any cultural space. Other than two old schools that have been retired. We have [own and operate] a gazillion pools and arenas, and sports fields and it's a tremendous commitment to infrastructure, if you just look at recreation and call it sport it's a huge system.

In Calgary, there would appear to be an ongoing debate around the inclusion of sport in the definition of culture and the importance of this point when considering funding. This was reflected in Beth's frustration at the disparity in her city between funding available for sport versus artistic pursuits.

So, in Calgary the large cultural infrastructure is owned by Calgary City but not operated by Calgary City, in contrast to sporting facilities. However, local government is very much involved by leveraging the larger facilities and their users and channelling these into festivals and events that, while they have a time limit, are able to be influenced by local government and, most importantly, have outcomes for the community and its 'cultural vitality'.

In Newcastle, all LGPs agreed on the role Council plays in the provision of cultural infrastructure including the provision and maintenance of the theatre, city hall, art gallery and museum (Jan Ross –Economic Development and Tourism Manager, Newcastle City Council, Mardi). Liz talks about how people come to Newcastle for TINA, which is the local festival, and that it is a "pretty awesome Council that allows their city hall to do this". Similar to Calgary's investment in festival and event infrastructure, Newcastle provide "spaces and licensing regulations support for markets and outlets where creations can be sold" (Jan).

Overall, all LGPs agreed on the responsibility of local government to provide cultural infrastructure for performance and exhibitions and inferred that they have an ability to do so. Did the CIPs also believe this to be the case?

When asked their level of agreement with the statement "I feel my local government contributes overall and to the creative industry and art practice by investing to an adequate level in cultural institutions, such as galleries, theatres and museums", 48% of CIPs overall disagreed (21% -strongly disagree and 27% disagree) suggesting that - from the CIP perspective - local government do not support local cultural institutions. As viewed in Figure 4.1, the CIPs

had a similar view across the three cities that were in strong contrast with the perspective held by LGPs.

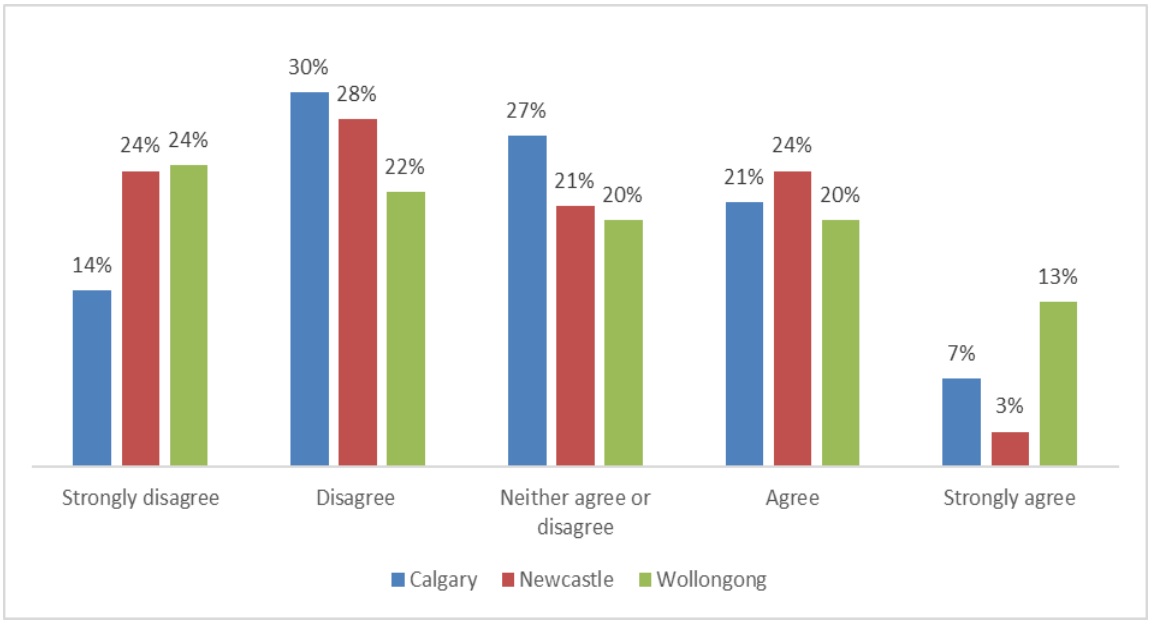

Figure 4.1 - Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the support of local cultural institutions by city (n=172)

While Calgary and Newcastle CIPs did not make any extended comments on the topic of infrastructure, Wollongong CIPs acknowledged that infrastructure support is provided for Project Contemporary Artspace – "Project Contemporary Artspace is a much needed venue" [W5], and, "there are very few affordable spaces for public presentation and community collaboration on art projects" [W2].

Considered in context, Wollongong City Council similarly support a Town Hall, Illawarra Performing Arts Centre, Wollongong Art Gallery and numerous subsidies to other cultural infrastructure including small museums and galleries. Council has in place a long term strategy that integrates new urban development and the timely implementation of new cultural public infrastructure outlined in the Public Art Strategy 2016-2021 (Wollongong City Council 2016a).

So it was found overall that exhibition and performance spaces such as theatres, museums, galleries and Town Halls are provided by local government to the community however this is not supported, or perhaps acknowledged, by the CIPs. Even in Wollongong where there was greater recognition, one survey participant stated: "[we] need more gallery space to raise the profile of visual arts" [W53]. This may reflect a disconnect between large infrastructure and the next topic that considers the provision of affordable work and studio space in the localities for creative practice.

4.2.2 Affordable work space: high demand, low supply

The provision of affordable work space is often deemed critical to the success of creative industries. Lange et al. (2008) suggests that the importance around space for creative industries is more than actual work space but rather a place to feel social as well as support creative interaction. Lange et al. (2008:536) go on to say that "governance options in the case of creative industries need a conceptualization of space that goes beyond the understanding usually applied by city administration". This leads us to consider that local government, whilst providing and supporting cultural institutions, may not see development spaces (that is affordable work spaces for artists) as their business. When asked about provision of work space, LGPs in both Calgary and Newcastle discussed a common tendency in their city towards providing infrastructure for performance and exhibition of finalised works yet development work spaces were rare in both communities.

In Calgary, local government was seen as contributing to many infrastructure projects (Emiko, Tom) but did not seem to develop artist work space. This said, Emiko describes work space as "changing" and by this she means that the provision of affordable artist work spaces for the development of the creative industries is becoming recognised by CADA as a need and opportunities to influence this may be emerging. In some areas of the city, Council is mandated to develop space - for example the repurposing of King Edwards School into an arts incubation space, common room, workshop space, studio space, office, retail gallery space, - however, Emiko (2015) stated there are not enough art spaces with visual artists who "by and large now work in their homes out of availability not choice, taking on spaces on a barter exchange" and she is noticing more artist-run spaces popping up (Image 4.2 and 4.3).

Image 4.2 - Burns Visual Artists Society – Calgary artists' collective, open day at their studio spaces (Photo – S Savage)

Image 4.3 - Burns Visual Artists Society – Calgary artists collective - members at a 35 year celebration (poster depiction) (Photo – S Savage)

Newcastle Council is again responsible for much of the infrastructure and resources, including the theatre and city hall and the two main venues of the art gallery and museum (Jan). Susan Denholm, Place Making Facilitator, notes that in the past Council has made available buildings at low cost to allow artists to develop work and Mardi considers this a sore point now as that is changing. Museum Director, Newcastle City Council, Julie Baird, states the increase in inner city living has reduced the amount of affordable artist work space. Council has historically played a vital role making space available for artists to use and admits it has reduced the amount of space available however Liz believes there is enough work space available to artists.

The emergence of Renew Newcastle has, however, impacted the current situation as it fulfils the dual role of finding artists and cultural projects to use and maintain otherwise empty spaces until they become commercially viable or are redeveloped Newcastle's CBD explained Christopher (Image 4.4). For artists, this has created an avenue to access affordable space outside of local government directly fulfilling this role. It is generally supported by all LGPs that Renew Newcastle has been amazing in helping emerging artists (Susan), especially related to

the provision of artistic practice development space. For Susan, it is ensuring what will be acceptable and importantly, meaningful in the space.

Image 4.4 - The Emporium – Renew Newcastle creative industries collective 'retail' space housed in a (large) vacant shop (Photo - S Savage)

There have been two 'type's' of space discussed in these findings and they represent cultural infrastructure, that is cultural institutions such as galleries and Town Halls, and work space, which is small affordable 'spaces' that could be the reuse of vacant space or part of a bigger building or even new space, but is generally small and offers individual artists a space from which they have the opportunity to create and develop work. So, in both Calgary and Newcastle, the predominance in the provision of space for finalised performance and works is seen, that is infrastructure, however, there is an increasing movement towards provision of space for the development of works. The question is - is this in response to what the creative industries demands? It would appear that when asked the question "as an artist or creative practitioner I feel my local government contributes to me and my art practice by providing me with appropriate spaces to use" (Figure 4.2) - the CIPs supported LGPs opinion in Calgary that affordable space for artists is low (21%) and the impact of Renew Newcastle may be evident in the Newcastle respondent's strong support for this statement (44% - 23% agree and 21% strongly agree).

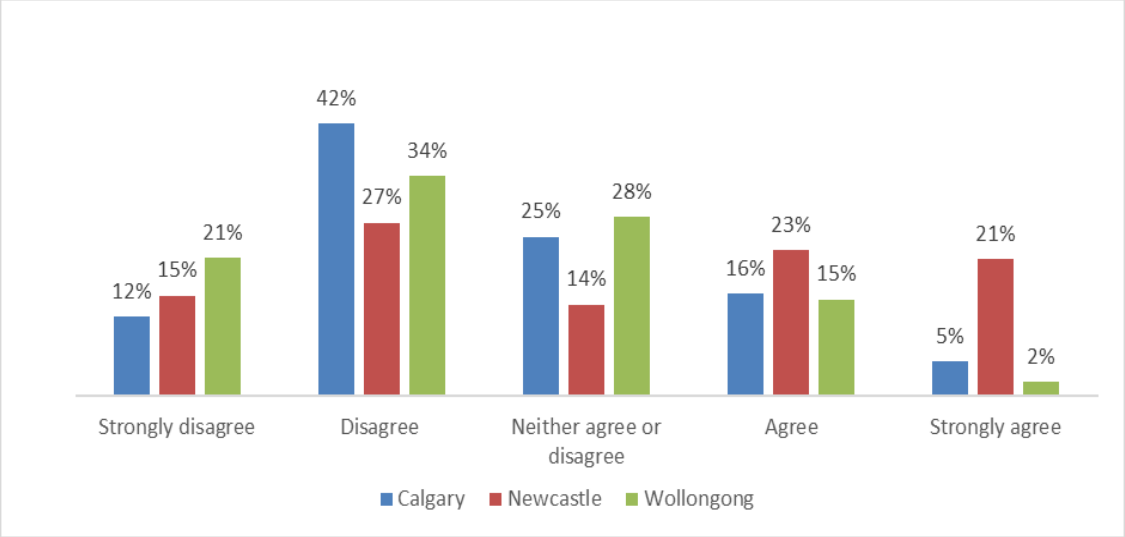

Figure 4.2 - Creative practitioner perspectives on local government's contribution to individual practice related to affordable work space in their city (n=175)

This suggests that there is a demand from CIPs for spaces for artistic practice and that where this is fulfilled, there is a positive response. Interestingly, for Wollongong only 17% (15% agree and 2% strongly agree) provided a positive response which infers (like Calgary 21% strong agreement) that demand has not yet been met in this community.

When asked a related question regarding the importance of "spaces to produce, exhibit and sell work" 79% of creative respondents indicated, as a group, it was very important to them (see Figure 4.3).

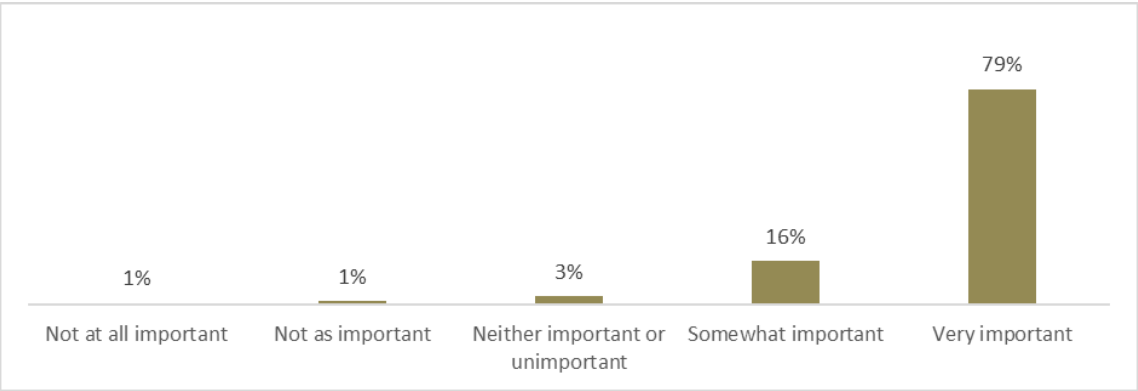

Figure 4.3 - Creative practitioner perspectives on the importance to them of having spaces to produce, exhibit and sell work- collapsed overall participant responses (n=156)

This said, did CIPs think that LGPs could play a role in affordable workspaces? When asked the question "how much do you think local government influences the appropriate level of

affordable work spaces for the creative industries" the CIPs agreed with LGPs perspective; in Calgary and Wollongong respondents felt that local government had some level of influence (71% and 59% some influence and 2% and 11% strong influence respectively) whereas Newcastle respondents suggested they had a strong influence of 22% (Figure 4.4). Via Renew Newcastle, it would appear that CIPs in Newcastle believe that local government can take a lead and generate positive outcomes in this arena and they received recognition for achieving this from CIPs.

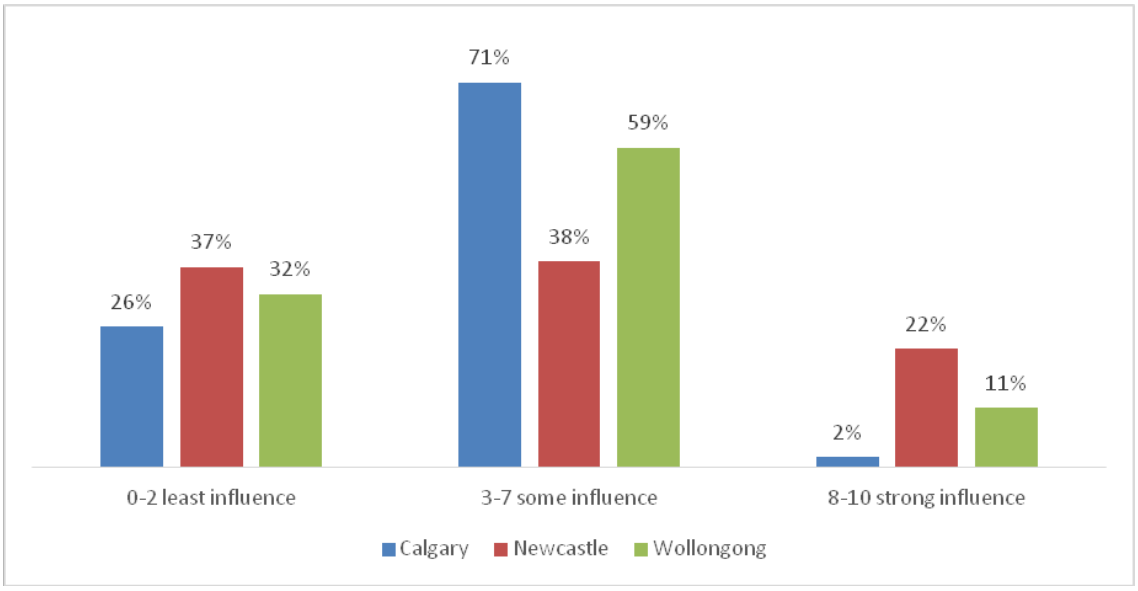

Figure 4.4 - Creative practitioner perspectives on the influence local government has on affordable creative workspaces collapsed aggregated scores by city (n=145)

Interestingly, when considered as a group, 63% of all CIPs in this study agreed with the statement "I feel my local government *should* influence the availability of affordable space" (Figure 4.5) which matched the view of most LGPs in the study.

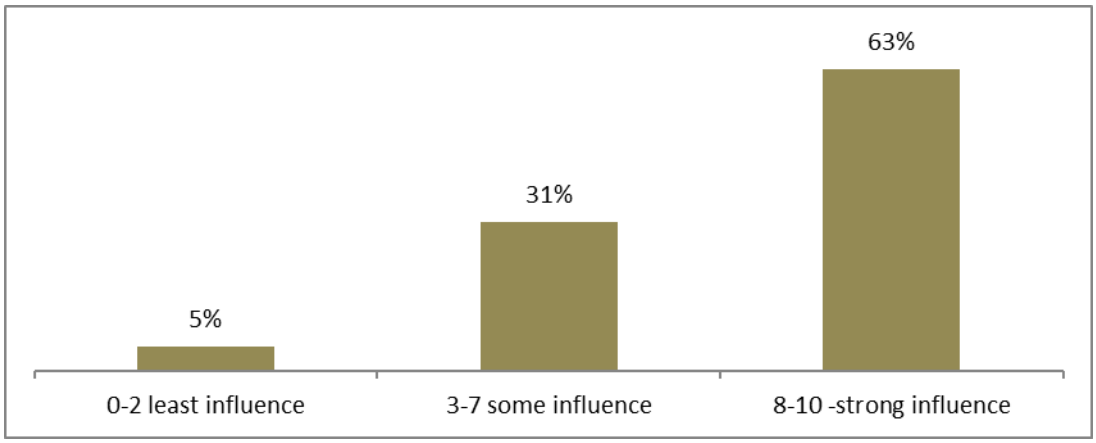

Figure 4.5 - Creative practitioner perspectives on the influence local government should have on affordable creative workspaces collapsed overall participant responses (n=156)

So universally CIP participants felt that they *should* influence but only Newcastle participants felt that they *did* influence this but why might this be the case?

In Calgary, one respondent suggested that "having spaces for arts organisations is one thing but if individual artists cannot afford work space for themselves and are not finding funding on a municipal level for their projects, they will look to other cities --- and they do..." [C71]. This CIP explains that the issue may more broadly be about 'liveability' and being able to support oneself. Others state "that local government was not contributing financially to the support of local arts spaces" [C17] and an "inability to assist/support the development and sustainability of affordable art spaces" [C7] or in contrast to "fairly low rent in our studio space" [C70].

Newcastle CIPs like the provision of subsidised spaces to smaller organisations [N64], and the offering of subsidised space for creative practice [N87], nevertheless they note that there are few spaces to perform (or exhibit) that are both affordable and accessible as fees are often charged for spaces now [N65]. In Wollongong, the support for Project Contemporary Artspace as a much needed venue was noted [W5, W36] and one respondent has had the opportunity to get a subsidised studio through a local Council space initiative [W8]. Theatre space was specifically mentioned as cost prohibitive in Wollongong [W9].

Local government and creative practitioners tended to agree that affordable work space was important yet despite high demand from artists there was little supply by local government. Currently, to overcome this, the creative practitioners suggest that they work together in cooperatives and with organisations to access any supported work space enabling them affordable work space however this is not always optimum.

4.2.3 Financial support – "more is needed"

The provision of funding to CIPs to develop and deliver their product or service is paramount to their success and often their existence. Garcia (2004:319) describes the importance of funding "for both temporary activities and permanent cultural infrastructure as a means of supporting creative industries including emerging local artists and community organisations". Local government is not the only funding source for creative industries however it is recognised in the plans and strategies of the three cities (and by the LGPs) that this is a role they play. Moreover, Markusen and Gadwa (2010:386) describe that "city cultural affairs officers, planning directors, and elected officials can influence the outcomes of funding allocations in designing participatory mechanisms that ensure that diverse constituencies are included in resource allocation". This suggests there are a multitude of opportunities to support local government to exert this influence. Belfiore and Bennett (2009:17) on the other hand see "the specific objective of demonstrating that government funding of the arts, whether at national, regional or local level, is worthwhile" as a key driver for understanding the impacts of social policy and ensuring appropriate funding.

The LGPs discussed the ways in which they provide financial support to the sector and made comment on its suitability. Beth, as Manager for Public Art, describes local government as "the translator, the conduit, the facilitator" between CADA, Calgary Economic Development (CED) and artists to deliver funding and outcomes. Beth believes that Calgary is influenced by the oil and gas industry, described as "very boom bust, go go go spend the money, price of oil busts so it grinds to a halt" and this impacts across the board including on cultural funding. Over the last 8 years there has been a significant festival focus in the city through the Arts and Culture Department providing subsidies as well as infrastructure support for events so Calgary is constantly animated throughout the year (Emiko). However, Tom acknowledges that in Calgary individual artists were financially supported prior to the inception of CADA and thus were negatively impacted by the restructure that moved from individual artist support toward the direction of organisational support. He suggested (when interviewed in 2012) that CADA were trying to move back to more individual artist support however "there hasn't been any real significant change in municipal funding forever". CADA, in 2015, described the actual investment as $5.5m going out to 40-60 individual artists as well as 150 arts organisations (Emiko) so this indicates some change in the direction that Tom had hoped for.

In contrast, Newcastle has a different approach to funding allocation as they do not have an Arts Development Board to administer funds on their behalf however do have a commitment

to funding creative programs. Newcastle provides funding grant programs that seed or develop work (Mardi), for emerging street artists to enable them to be paid (Susan) as well as through cultural and economic development avenues (Christopher). This said, Council providing funding does sometimes come at a price (according to Jan) with the emphasis being on managing the money rather than the outcomes. Renew Newcastle receive an allocation of $60,000 per annum and access to grants through economic development and also the ability to collaborate (Christopher) whereas Susan sees the provision of funding as "growing an industry that will attract more business like coffee shops". She suggests coffee shops have a role in 'activation of spaces' acting as crucial meeting spaces for the creative industries; many undertake dual roles as event/exhibition spaces with a point of sale for creative product as well as being the meeting place for creatives to drink coffee. Indeed 'having a coffee' might be seen as an increasingly cultural embedded activity in itself.

LGPs understood the importance of appropriate funding programs for the creative sector and operated these via similar models; grant programs, infrastructure support and collaborative partnerships creating financial advantage. They did not, however, raise points regarding their ability to satisfy CIPs demand, yet CIPs believe access to funding is critically important (see Figure 4.6).

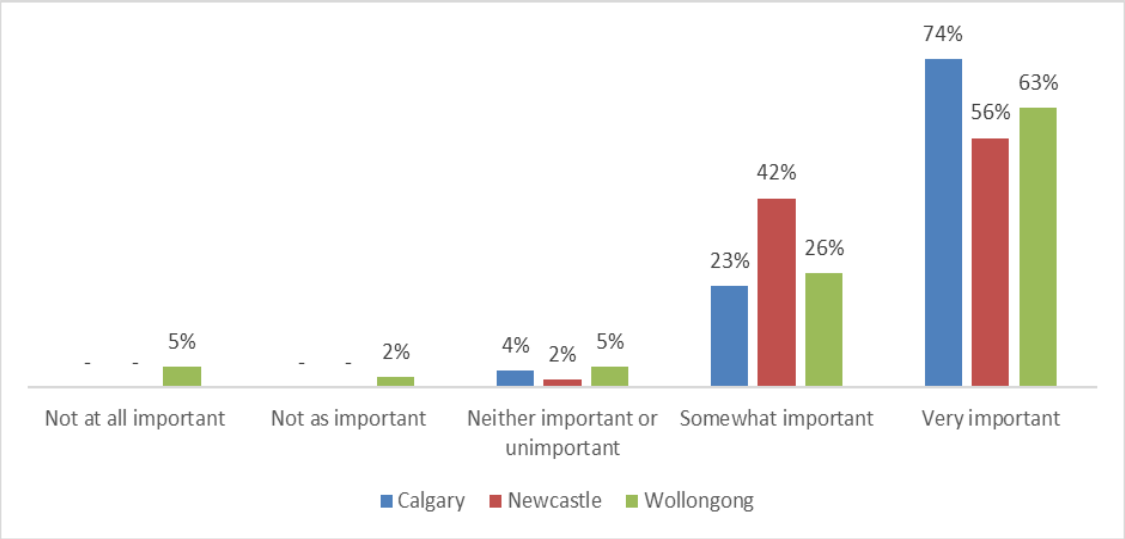

Figure 4.6 - Creative practitioner perspectives on the importance to them of access to financial opportunities by city (n=155)

In response to "is access to funding opportunities important to you" Calgary (74%) and Wollongong (63%) respondents appear to more strongly agree with this statement saying it is very important, with fewer responses in Newcastle (56%) as very important. So, what funding opportunities were identified by CIPs? Extended responses revealed Calgary provided CADA

Artist Opportunity Grant [C5], funding for specific areas of the city targeting local artists [C44], small operating grants [C57]; Newcastle supported Short+Sweet [N75], Make Your Place Grants [N109], Writers Festival and Hunter Writers Centre [N80], galleries and other creative funding [N6, N18] and Wollongong offered Cultural Grants [W10].

However, the LGP interviews suggested that there may be less opportunity to access funding (or other support mechanisms) provided by local government in Calgary given the more restrictive nature of CADA compared to in Newcastle (18% less on the scale than Calgary) as these CIPs can benefit from the advantages offered by Renew Newcastle who is essentially a third party who is supplementing the local government.

When asked "as an artist or creative practitioner I feel my local government contributes to me and my art practice outcomes by providing excellent funding opportunities" the CIPs, when considered as a group, 57% (21% strongly disagree and 36% disagree) did not support the perspective of the LGPs (see Figure 4.7 below).

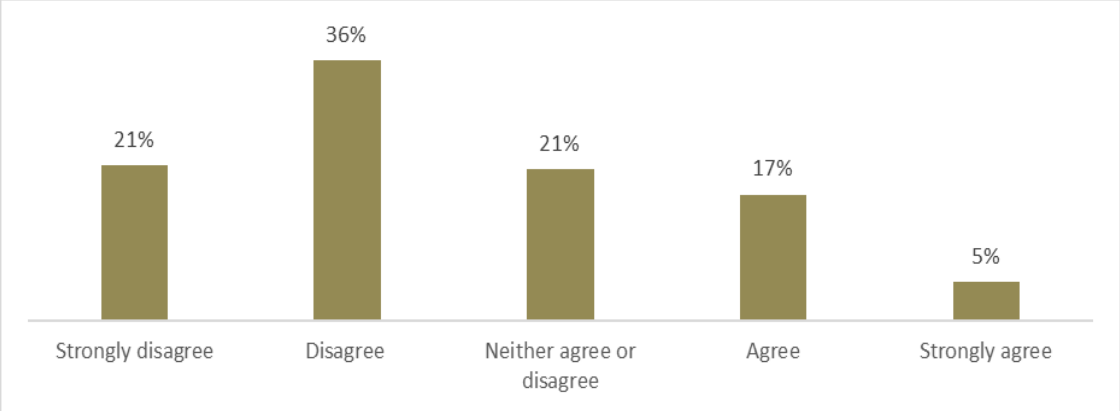

Figure 4.7 - Creative practitioner perspectives on local government's contribution to their individual practice related to the provision of funding opportunities - collapsed overall participant responses (n=174)

Yet, interestingly, almost half of all CIPs (41%) received financial assistance from local government (see Figure 4.8). So, there is agreement on the importance of funding and financial assistance but disagreement over its delivery method and quantity.

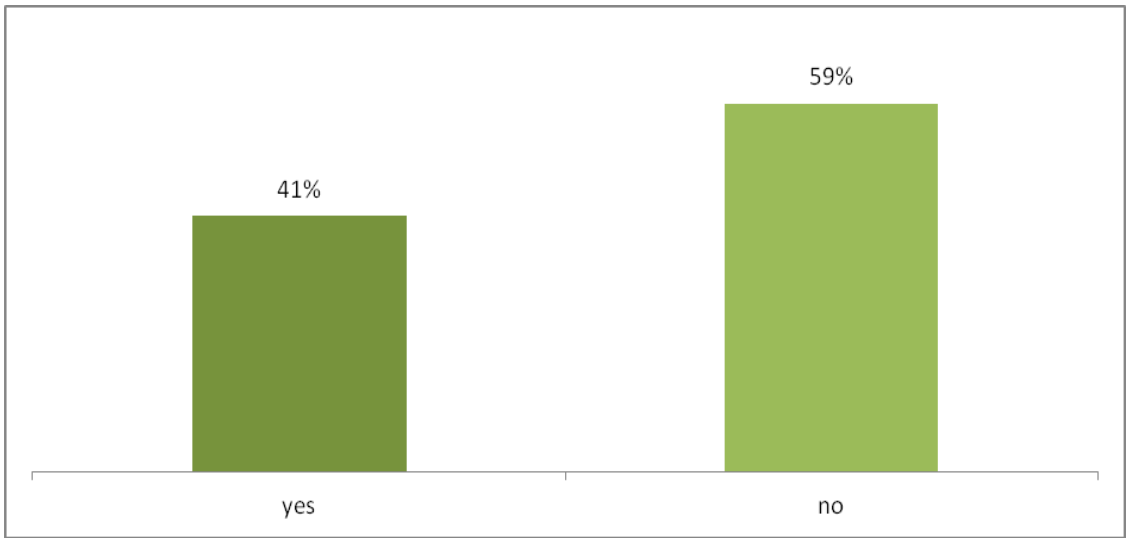

Figure 4.8 - Creative practitioner perspectives on receiving local government financial assistance collapsed (n=159)

Where might the breakdown in funding opportunities exist? The CIPs were asked if "the relationship with local government as a funder could be described as a reciprocal one and mutually reinforcing by this it means that your relationship is respectful between you and local government and the project/practice goals are the same for you and local government". This question pre-empted the potential for alignment or misalignment as suggested by Andrews (2012:53) in the literature who outlined the "reciprocal [one and] mutually reinforcing" relationship between artist and local government that - ideally - should be respectful and project goals aligned.

The alternative would indicate some further work required by local government in this arena and, indeed, CIP responses varied by city with different patterns emerging (Figure 4.9).

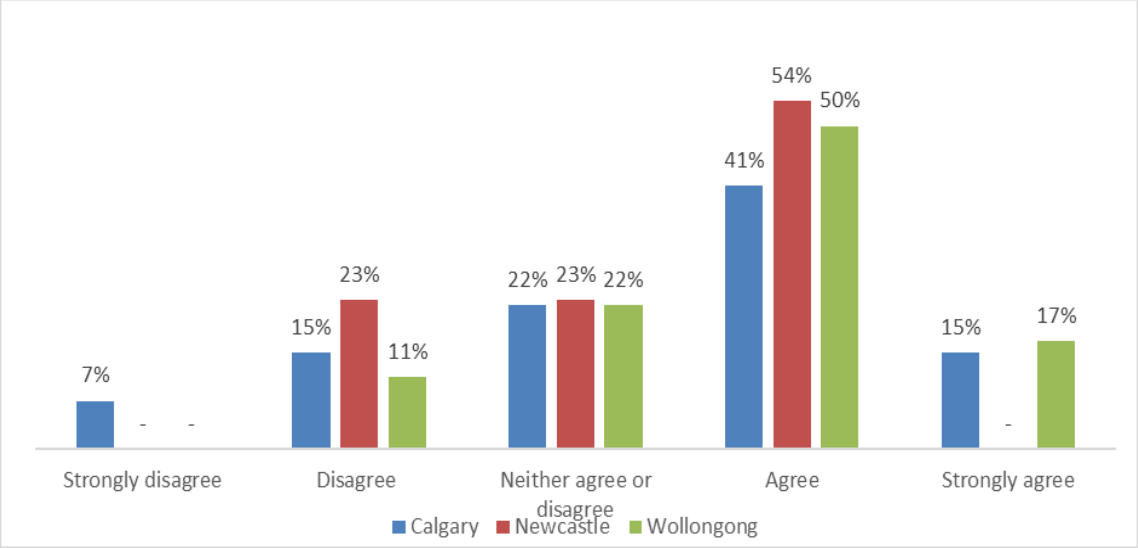

Figure 4.9 - Creative practitioner perspectives on the relationship with local government described as a reciprocal one and mutually reinforcing, if they received financial assistance by city (n=58)

In Calgary, 56% of respondents agreed there was a positive relationship with local government in the delivery of their project (41% agree and 15% strongly agree) however 7% strongly disagreed with the statement. In Newcastle 54% agreed – none strongly agreed – but almost a quarter (23%) of CIPs disagreed. Wollongong had the highest positive response with 67% (50% agree and 17% strongly agree) positively interacting with local government with only 11% of CIPS disagreeing and no one strongly disagreeing. Overall, this variation between cities suggests that the relationship with local government - as a funder - varies across the sites. It was interesting to find that, when funded by local government, Calgary CIPs had the least positive experience.

CIPs from Calgary agreed with Tom's earlier comment that individual artists are disadvantaged with a "restrictive process" [C40] and go on to add, being "unresponsive to the realities of the artistic practice" [C8] and they (CADA) need to update their understanding of "contemporary art practices" [C14]. CIPs also comment that funds to CADA need to keep pace with the arts sector growth. These are similar comments to the Calgary LGPs. General comments from CIPs regarding funding include "more is needed" [N80]; "need more funding and more opportunities" [C3] and "there are funding grants and programs in place but they are insufficient" [C43].

In contrast in Wollongong where Figure 4.9 illustrates strong positive perceptions, the local government does provide a range of grant funding opportunities and subsidies to the cultural sector (*Financial Assistance Policy,* 2016).

So, it was found that all participants agreed on the importance of financial assistance and that it was local government's role to provide it. How much funding is actually received may be more of a concern for CIPs - although most respondents seemed to believe that more would be better. Again, meeting this demand was not a key discussion point for LGPs.

4.2.4 Decision Making - New ideas and innovative business models

When considering the importance of creative industries to a city, Wood and Taylor (2004) describe the idea-generating capacity of a town as the first stage of the Cycle of Urban Creativity. To be involved in decision making and ideas generation is an important role that local government, as government authorities, play and participants were asked to discuss the notion that "new ideas and creative insights, innovative business models, and artistic creations and inventions" (Wood & Taylor 2004:383) are noticed and supported in their city.

Calgary's LGPs all agreed that they recognise CIP's new ideas, creations and inventions as important contributions. Luke Azevedo (Commissioner Film, Television and Creative Industries at Calgary Economic Development) explains that CIPs contribute via the creation of civic partnerships in their city. This is understood to mean working on projects in partnership with local government for community outcome - and is further supported by Emiko who says artistic creation is celebrated and describing Calgary as "extremely entrepreneurial". She cites Calgary Ballet and Calgary Opera as leading producers of new product. Furthermore, she outlined the opportunity this created for the Calgary community as these contributions were not just 'recognised' but were embraced by Calgary's citizens.

Beth believes both LGPs and CIPs are valued and viewed based on what they bring to the table and there is an "enthusiasm around to listen to, and for new ideas" creating a common understanding between Council and the community – "I haven't found anyone getting in the way of that. Its encouraged" (Beth).

Newcastle LGPs did not share the same views as Calgary. Instead, Susan believes Newcastle is only just becoming more open to new creative ideas; the Economic Development team is

starting to embrace the creative industries. Newcastle is starting to take pride in them (creative industries) Julie explains, while Liz believes that:

> right now there is a real appetite for new ideas and growth of creative entrepreneurs and really exciting growing population of designers and architecture new technologies and creative industries hubs and that's all about innovation and new ideas and attracting those that are brave and think that way.

She sees that supporting new ideas and ways of thinking is difficult for Council so not all ideas - albeit good ones - will be embraced.

Jan sees lots of ideas but no way of channelling these in the city because there are "too many voices and talk amongst ourselves but [we] are never seen to be on the same page" which inevitably means opportunities are missed. Christopher even describes a "fear of 'that' voice of dissent from creative people", with "organisations who withhold resources because don't artists love what they do and shouldn't be paid. Artists may speak up and want to be paid". The premise of creative industries is sometimes caught up in the rhetoric around 'paying artists' (as mentioned by Christopher) which could make embracing new ideas be seen as problematic.

Despite seeing a wealth of people being attracted to Newcastle who are embracing these entrepreneurs and this desire for new ideas, Liz also sees a fear to change impeding efforts to capitalise on this. The way things 'used to be done' is more accepted by some people, including some in the community and Council, which further reinforces resistance to change and the rejection of new ideas leading them not to be embraced. Mardi talked about the success of collaborative workspaces for cross pollination and nurturing young business but raised the dilemma of what Council's role should be and what Council could do. This idea raised by Mardi of Council's often undefined role, is considered in Chapter 6 (Findings C) and is critical to the research question.

Overall the LGPs had differing views on the role that CIPs could have in decision making. Calgary respondents were more supportive of their role in decision making while Newcastle LGPs were less supportive or less acknowledged their role.

When asked "how much do you think local government influences supporting new ideas and creative insights, innovative business models and artistic creations and inventions", in Calgary three quarters (76%) of CIP survey respondents believed that local government have some

(66%) or strong influence (10%) on supporting and/or up taking ideas. In Newcastle 17% felt local government had a strong influence with another 48% believing they had some influence while in Wollongong, likewise, some influence (58%) and strong influence (11%) (see Figure 4.10). Local government was definitely identified by CIPs as important in foundational support for creative industries at the ideas germination stage.

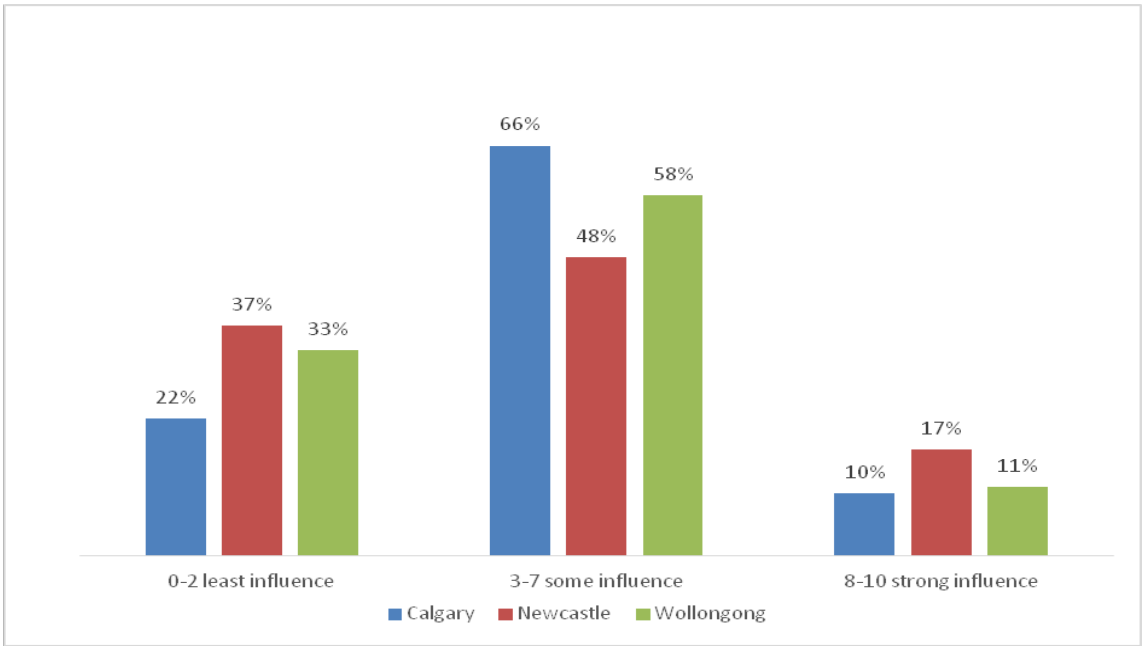

Figure 4.10 - Creative practitioner perspectives on the influence local government has supporting new ideas, innovative business models and artistic creations and inventions collapsed aggregated scores by city (n=149)

The CIPs were likewise clear in their perspective that local government *should* have this role. When responding to "how much do you think local government *should* influence supporting new ideas and creative insights, innovative business models and artistic creations and inventions" 94% (65% strong influence and 29% some influence) supported the LGP's perspective that they should influence this arena (Figure 4.11).

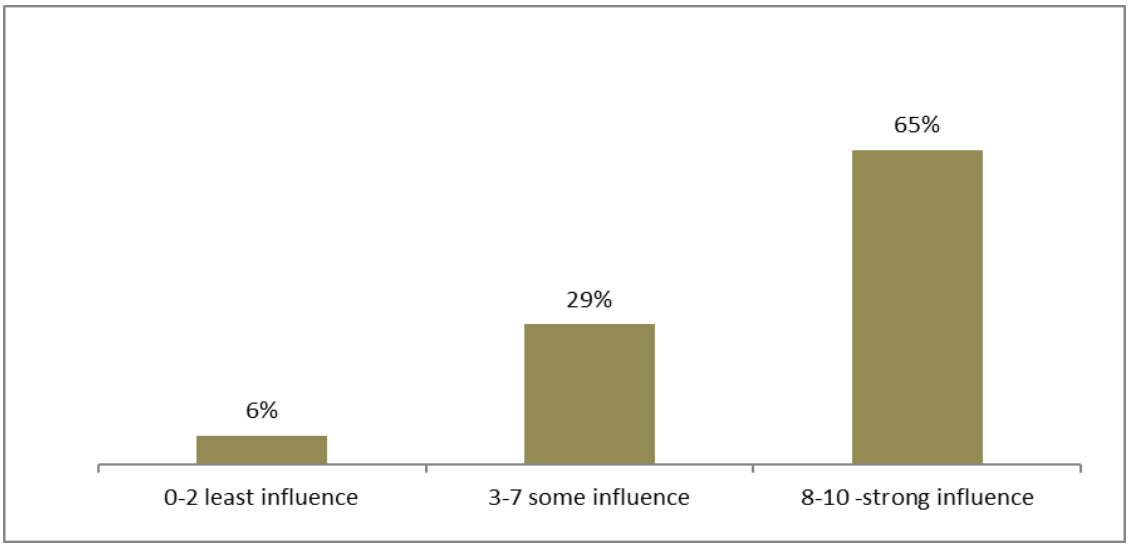

Figure 4.11 - Creative practitioner perspectives on the influence local government should have on supporting new ideas, innovative business models and artistic creations and inventions aggregated collapsed overall participant responses (n=157)

It would appear that CIPs believe local government should play a strong role in supporting ideas and entrepreneurialism but commented that they would like to be engaged in the decision-making as they "value the opportunity to be involved as a peer assessor on a number of committees" [C57] and more generally "the Cultural Plan provides opportunities to be included through the cultural planning process" [W14].

Overall, Calgary LGPs respondents appeared to have a more mature approach to the inclusion of creative industries in decision making whilst Newcastle more reluctant to acknowledge this role. In Wollongong, local government documentation suggests they support participation and the CIPs participants in the survey reflect this environment. The Wollongong CIP responses support Wollongong City Council's efforts for inclusion of the community in the development of the Community Strategic Plan.

The CIPs also identified the importance of being included in decision making but did not see it as strongly influenced by local government. Interestingly, the CIPs respondents were more supportive in Newcastle than Calgary regarding supporting new ideas which was the opposite perspective to the LGPs respondents in this study.

4.2.5 Support and contribution: Value add of local government

The LGPs describe the support provided by local government contributing to the creative industries in a variety of ways. Overall, they understood the contribution to be both practical, through funding opportunities and mentoring, and strategic, allowing the city to tell its story and achieve social change.

In Calgary, Luke describes the core of the growing success and impact of creative industries as "an increase in lifestyle". For Tom, value is in "robust judication [sic] of the application of operational funding" with Luke agreeing that funding opportunities allow social outcomes by "selling the city". Beth sees Council's value add as being able to facilitate and set up a framework and "get out of the way" and let the community, which she describes as "hugely motivated in Calgary", deliver. Beth makes an interesting observation around the problem she describes as 'entitlement mentality' in the creative sector created by funders and government and acknowledges that in Calgary she sees that there is less of this than she has seen elsewhere.

Julie describes Council's role in Newcastle, to value add as "listening first and not after". Susan acknowledges the mentoring role of local government and the creation of cultural programs and activities that are used as a vehicle for social change or according to Mardi, to address social need, as support for creative industries.

Renew Newcastle, according to Christopher is to "make [Newcastle] a better place" and use social wellbeing to sell the city to a global audience. He says "the arts have an effect, that cathartic moment, they are the bits of gold that can change a city's trajectory or fortune because someone sees something in a different way". This suggests that it is the role of local government to provide the support required to assist this to happen.

Overall, the LGPs believe that local government provide support in a variety of ways that contribute to the outcomes of creative industries.

Considering the perspective of the creative industries practitioners, Figure 4.12 (collapsed city data) indicates that 90% (42% agree and 48% strongly agree) of respondents agree that relationships that creative practitioners have with creative groups and organisations is important:

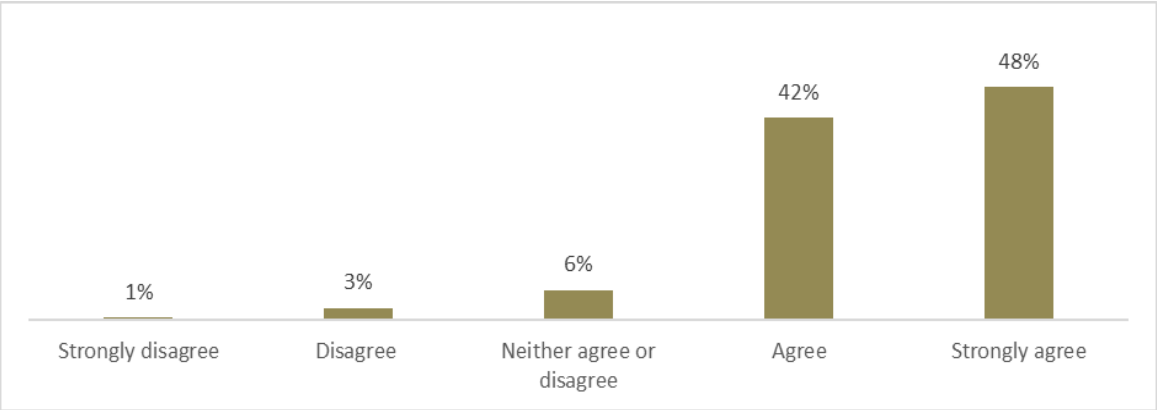

Figure 4.12 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations - collapsed overall participant responses (n=159)

and 25% of the respondents acknowledged that they receive support from local government and a range of other organisations and agencies (Figure 4.13). This compares to 41% (see Figure 4.8 earlier) of combined respondents indicating they had received funding from local government, as outlined earlier in this Chapter.

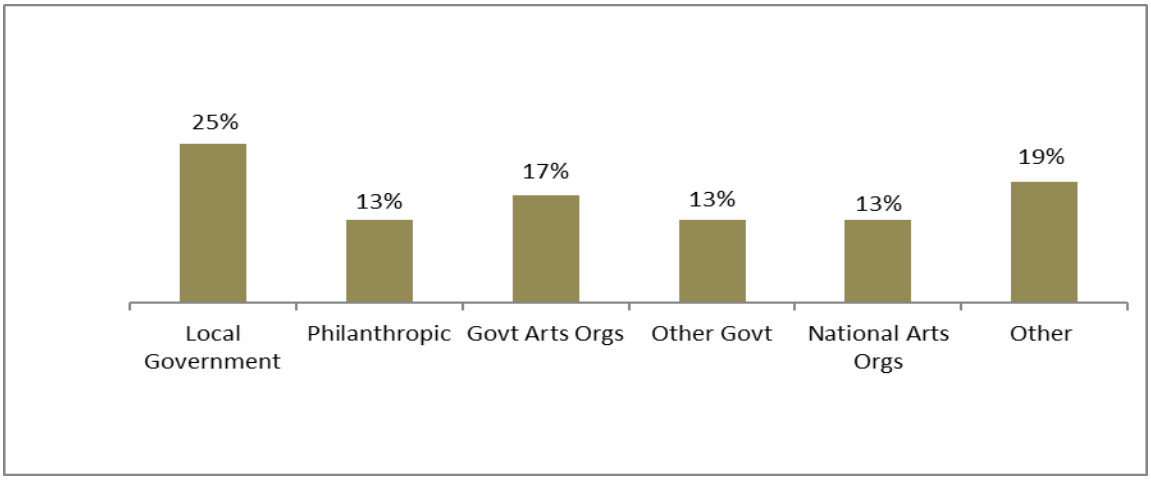

Figure 4.13 - Creative practitioner perspectives on the support they have received - collapsed overall participant responses (n=136)

'Red tape' for performances and projects was identified by the Creative Industries Taskforce in delivering the NSW Creative Industries Action Plan (Creative Industries Taskforce 2013:42) as a range of regulatory requirements that creates barriers for creative industries to undertake their work. In response to the question "I feel my local government contributes to me and my art practice in the following way - decreases red tape to enable me to undertake my business more easily, 51% of the CIPs did not believe that local government try to make doing their business easier by reducing red tape (Figure 4.14).

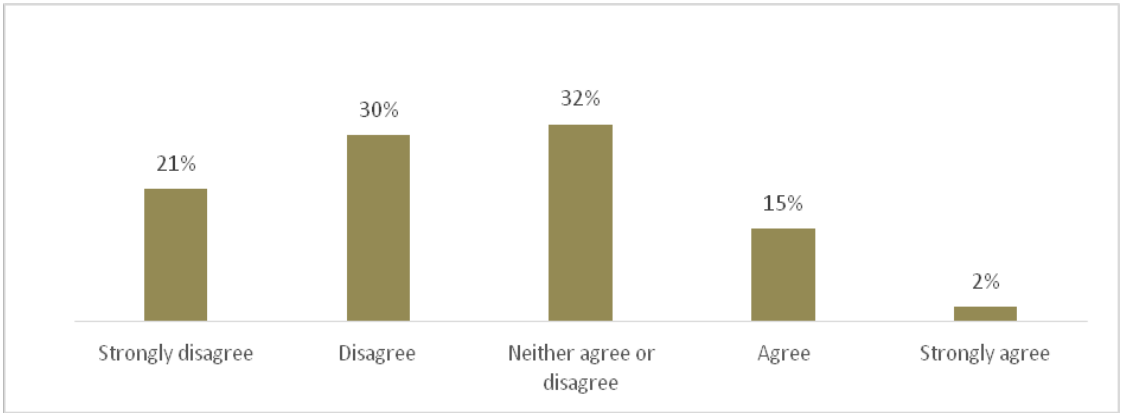

Figure 4.14 - Creative practitioner perspectives on local government's contribution to their individual practice related to the reduction of red tape for their business collapsed overall participant responses

Responses were mixed when considering the support of local government for CIPs initiatives however there was no strong support and the responses did not tend to agree with the LGPs perspectives. Figure 4.15 shows Calgary only had 21% of respondents agree (14% agree and 7% strongly agree) with this statement. Newcastle respondents had the highest agreement with 35% (27% agree and 8% strongly agree) and Wollongong 25% (21% agree and 4% strongly agree).

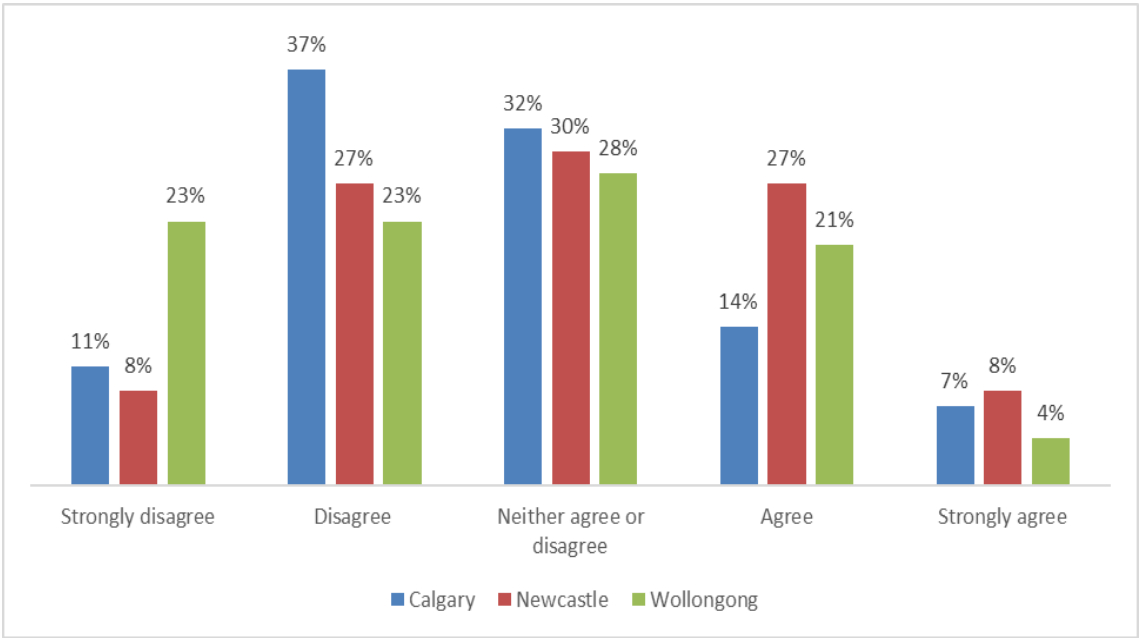

Figure 4.15 - Creative practitioner perspectives on local government's contribution to individual practice related to the support of their initiatives by city (n=175)

There was a clear difference between respondents in each site when the employment of local artists by local government was considered. In Figure 4.16, more than half of the Calgary respondents at 55% (37% disagree and 18% strongly disagree) did not support this statement and closer to half at 43% (41% agree and 2% strongly agree) in Wollongong did agree.

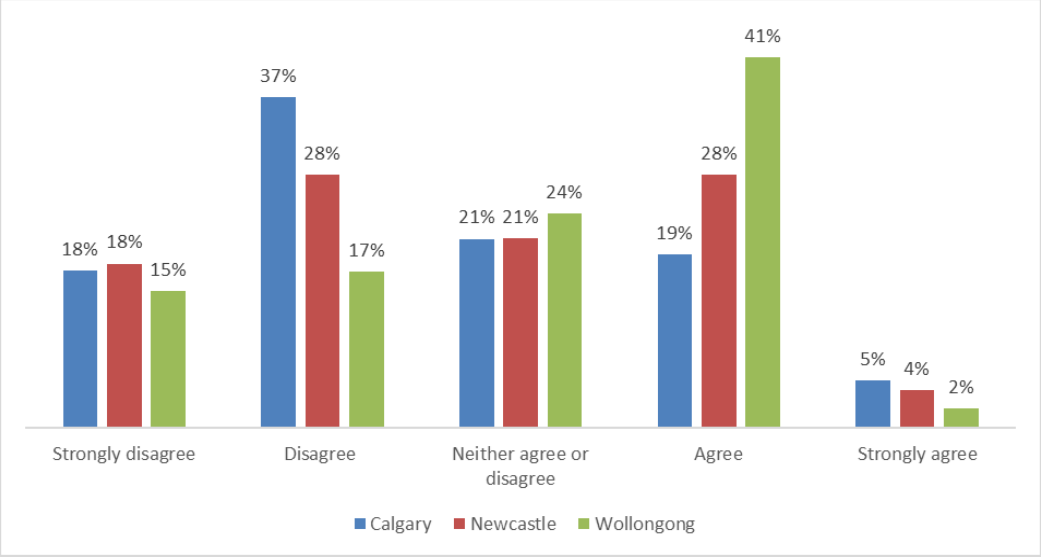

Figure 4.16 - Creative practitioner perspectives on local government's contribution to creative industry and art practice related to employment of local artists by city (n=174)

There was agreement from the CIPs that local government should be using the arts for generating social cohesion with the strongest support from Newcastle (83% - Figure 4.17) which supports the comments from the LGPs and the influence of Renew Newcastle.

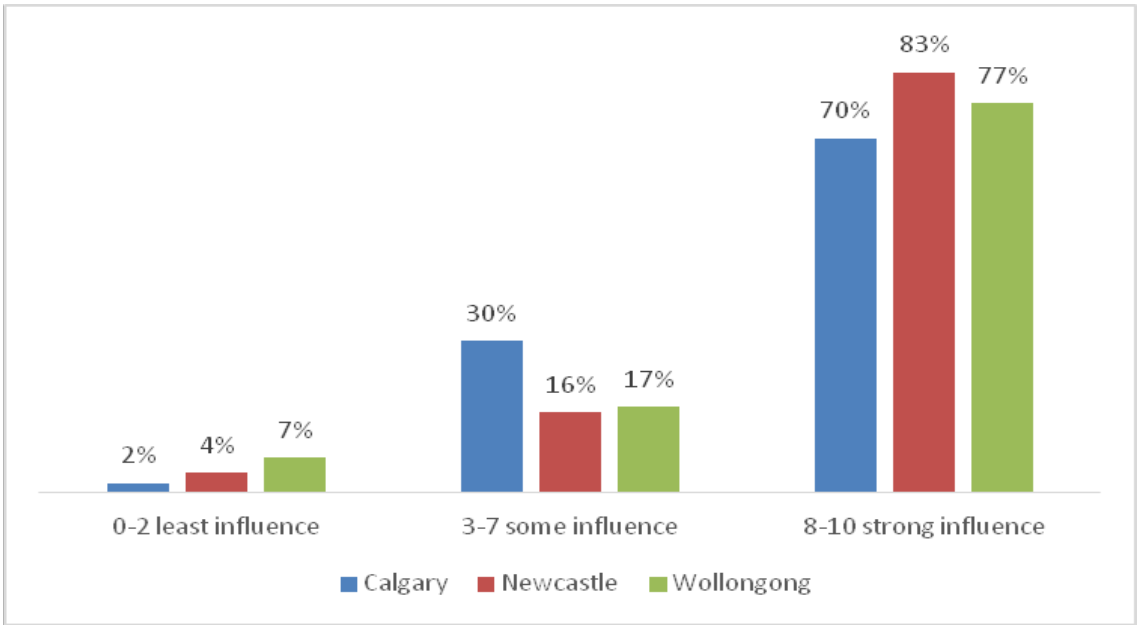

Figure 4.17 - Creative practitioner perspectives on the influence local government should have using Art as a vehicle for generating increased social cohesion - collapsed aggregated scores by city (n=157)

The CIPs provided comment regarding the support they receive from local government and others to their sector. The provision of local government funding across grant programs [C5, C8, C18, C43, C45, C52, C56, C57, C60, C65, C70, N6, N13, N18, N38, N109, W10, W24, W36,

W54], organisation support [C5, C9, C12, C18, C19, C20, C52, C60, N5, N6, N10, N13, N27, N32, N39, W24, W41] and employment [C19, N35, N49, N74, W3, W23, W41], was high. Acknowledging the provision of festivals and community events where artists can be engaged and paid by local government was also important. One respondent from Calgary noted:

> I use government funding to cover costs of expanding my knowledge but most funds I cover myself by selling my work and services. I strongly believe in using government funding to create a self-sustaining practice that contributes back to the community economically and artistically [C60].

From a Newcastle respondent – "Renew Newcastle is the best initiative for supporting cultural industries in Newcastle" [N26]. Other organisations mentioned as supportive were local galleries [C10, C11], non-government [C16, N6, W54], community organisations [C16, C46, C64] and private donors [C17, C19, C35, W35].

Less positive comments were also received such as "unfortunately the visual representation is not usually very strong in Calgary. Performance arts are better represented as a rule" [C69] and "none" [C76, N1, N103, N115].

Overall it was found that CIPs could identity a range of ways local government supported their practice and contributed to creative industries including through funding opportunities, employment and organisational support.

4.3 Discussion: What are creative industries in practice? How did local government contribute via the provision of foundational support?

4.3.1 Definition

While initially creative industries appeared to be 'explained' by Richard Florida's conceptualisations and theories of a 'creative class', when the literature review undertaken for this research began, there was already a shift away from his work as it did not encapsulate all the complex and multiple understandings of what creative industries might mean in practice. Atkinson and Easthope (2009:64) suggested that the definition of "'creative industries' and [Florida's] 'creative class' continue to be contested" with Towse (2002:234) describing the main characteristic of creative industries as the combination of "art and commerce" – a relationship between creativity and economic development.

This view being part of a return to an original definition of creative industries coined by the UK Department for Culture, Media and Sport (DCMS) in 1998 as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This definition was subsequently embraced by a wide stream of practitioners and experts but, according to McGuigan (2009:296), was further reviewed in the late 2000s with an addition to recognise "the close economic relationships with sectors such as tourism, hospitality, museums and galleries, heritage and sport".

In this research, LGP participants appeared to have a shared understanding of creative industries, however, they shared a social outcome perspective rather than their emphasis being economic. Newcastle was a good example as creative industries were described as the "makers of the city". That is not to say that the LGPs or CIPs do not acknowledge the economic impact of creative industries (which will be discussed further in Chapter 6) but certainly the practitioners definition – to establish workable boundaries for their sphere of contribution – was around creative industries as artistic endeavours that could foster a sense of place while providing the artist with some level of income and/or a sustainable lifestyle in their community.

4.3.2 Infrastructure

Local government invests extensively in cultural infrastructure. Ho (2012:41) describes "the crucial role played by governments in building the arts infrastructure in the region". However, what was not known was what type of infrastructure was invested in, who it was for and if the community (including CIPs) knew about this investment? Local government invests in infrastructure as a means to achieve city transformation, but was this obvious to the community, was it understood that local government invests in this type of infrastructure for community use and to enhance community value?

The investment in infrastructure, if unrecognised by CIPs, reduces the ability of local government to capture maximum value for the capital dollar investment whilst also leaving a cultural need unaddressed. Pratt (2008:109) argues that there is a "contradiction of capital versus funding" describing the situation where "buildings are paid for" but no funds made available to deliver activities from them, and this is the contradiction that CIPs (and the community) might see.

This research highlights this conundrum - a lack of recognition by CIPs of the investment in

infrastructure by local government - as raised by Miles (2005:893) or, alternatively, that this investment did not meet CIPs needs, thereby acknowledging differing perspectives between LGPs and CIPs. It would seem appropriate therefore that local government inform their community in clear and understandable ways of this investment and even to ensure that robust engagement and contribution to decision making might avoid CIPs having this perspective.

In 2012 The NSW Creative Industries Taskforce (Creative Industries Taskforce 2012:13) concluded that "in terms of regional Creative Industries presence, NSW has extensive networks of theatres, music festivals, conservatoriums, regional galleries, writers' centres, museums, performing arts touring and cultural institutions in the regions". The findings would support this assertion with LGPs and CIPs noting this range of creative industries in their city, often supported by local government. Jackson et al. (2006:13) expands this to "the ballet, opera, park-based drumming circles, quilting bees, amateur bands and musicians, poetry slams, and the making of street murals" which would also be supported by the research participants.

Overall, it emerged that participating local governments invested in infrastructure in their cities – in Town Halls, galleries and Performing Arts Centres. Specifically, Calgary has invested considerable infrastructure funding in recent times on resourcing festivals and events, that includes operational support – so the advice and direction - as well as the equipment and other infrastructure. Beth described this conscious decision of Council, as an investment in the "cultural vitality" of the city and considers it based on understanding and responding to community need, as opposed to her earlier description of cultural institutions being built in the 1980's by a far-removed layer of government based on a generic model rather than an in depth understanding of a community.

4.3.3 Work spaces

Aside from large infrastructure for final performances or displays, CIPs need workspace infrastructure. Garcia (2004:315) explains this as a "growing investment in the infrastructure needed for cultural production such as 'studios", to enable the development of creative work as well as deliver less tangible outcomes such as being "a conduit for building the social networks and social capital that contribute to both community revitalization and artistic development" (Grodach 2011:75). Grodach goes on to question the motives of the provision of art studio space by city government stating "it may be because the city wants to fill a vacant

building, not necessarily to support artistic development" (2011:79), however, for CIPs it still achieves the desired outcome from their perspective.

Whilst both LGPs and CIPs in this study acknowledge the importance of the provision of artist space; it is one area in which the perspectives between LGPs and CIPs differ. Emiko feels the provision of artist space is changing in Calgary, despite this not being acknowledged by CIPs. In Newcastle, there are differing perspectives by the LGPs in response to space provision; Liz, who is new to Newcastle (and also in a director's position and thus further away from the grass roots relationships with CIPs) believes there is enough space available, unlike her subordinates.

The findings in this study widely acknowledged that Renew Newcastle has influenced the ability of artists to access affordable work spaces through its program, even if it is by filling a vacant space, and can at the same time demonstrate economic and to a degree social outcomes. The LGPs acknowledge the contribution of Renew Newcastle and it is held in high esteem by Newcastle CIPs.

4.3.4 Funding

Funding of creative industries can be tenuous because cultural activities "are often perceived to be luxuries, worth supporting in good times but hard to justify when the economy is struggling, cultural institutions are among the first to be considered for cuts" (Cohen, Davidson & Schaffer 2003:17). According to Belfiore and Bennett (2009:17) "demonstrating that government funding of the arts at national, regional or local level is worthwhile" is a critical consideration, perhaps above the social impact of the activity.

Beth in Calgary was contemplating the issue of 'need and want' in the community and raised the question: "what do audiences want?". She answered this with the comment "we all know what artists want. More studio space. Give me a bigger dressing room, more money". This creates the idea of the demand, or CIPs requirements, that CIPs generate around space, as well as funding, and how local government responds to that. The research found that whilst funding was considered important to all LGPs and CIPs, it was CIPs generating this demand. LGPs did not appear to acknowledge that demand and perhaps it relates somewhat to Beth's comment that the perception is - CIPs always want more?

The findings suggest that, overall, there are variations between the funding relationship with local government and CIPs in the cities, despite overall agreement from CIPs that access to funding is critically important. It was found that, when funded by local government, Calgary

CIPs had the least positive experience. Is this because of the relationship with CADA as the funding conduit rather than direct receipt from local government? Do CIPs feel if they are funded by CADA, they will receive less support? This would seem to be an area that local government could consider improvement, by enhancing their relationship with CIPs as a funding body, to enable a more positive contribution for the funding and increasing value for the city by the CIP.

4.3.5 Decision making

A commonly used practice in local government to involve community in decision making is Cultural Planning: "a coordinated way of recognising and nurturing local rituals, beliefs, and everyday activities and priorities" (Stevenson 2005:36). It is a way for local government to ensure it captures the needs, wants and at times aspirations of the community but it also sets the process for identifying cultural resources and implementation strategies (Landry 2008:173). There are many mechanisms used by local government to include CIPs in decision making including cultural mapping "using a range of qualitative and quantitative methods to identify and describe local cultural resources" (Bianchini & Ghilardi 2007:281). Based on this, it would have been expected that the most integrated the cultural planning processes are, the more CIPs would feel engaged in decision-making.

In Australia it is now commonplace for local governments to have cultural plans and policy (Stevenson 2005:36), indeed based on LGP perspectives, Newcastle and Wollongong appeared ahead of Calgary in the use of this approach. Even in Australia where local governments were using cultural planning processes, CIPs identified the importance of being included in decision making but - crucially - they did not see it as strongly influenced by local government. However, at least in Wollongong, the CIPs support Wollongong City Council's efforts for inclusion of the community in the development of the community strategic plan. This resulted in culture as 'high' on response rates to questions that concluded in the development of Strategic Goal 3 – Wollongong is a creative, vibrant city (Wollongong City Council 2012a:3,7) and led to a specific strategy whereby creative industries are established and fostered (Wollongong City Council 2012a:7) and success indicators relating to the employment of artists and creative business contribution to the economy (Wollongong City Council 2014:7). Moreover the Cultural Plan and the Public Art Strategy demonstrate the importance to local government of considering new ideas and opportunities for creative industries participation with a key principle of Public Art Strategy being the importance of acknowledging and

capturing the values and expectations of a full range of stakeholders that public art engages (Wollongong City Council 2016c:5,8,9).

Interestingly, the CIPs respondents were more supportive in Newcastle than in Calgary regarding supporting new ideas. This was the opposite perspective to the LGPs respondents who appeared to have a more mature approach to the inclusion of creative industries in decision making in Calgary, with Newcastle more reluctant to acknowledge this role. Perhaps, as Garcia (2004:325) suggests, it is essential that "all levels of the community are involved in local consultations, thereby avoiding the predominance of a top down approach to decision-making" so it is not so much about the systems and processes but who are perceived by CIPs as facilitating these processes.

4.4 Local government's contribution to creative industries

LGPs in all three cities believe that local government contributes to the outcomes delivered by creative industries. The City of Calgary believes they contribute to creative arts practice more broadly than simply providing funding, either alone or in partnership with other government organisations, or provision of infrastructure. One of the main ways this is demonstrated is via the event and festival liaison roles that deliver coaching and mentoring to festival organisers thus, according to Beth, allowing Council to "set up a framework and get out of the way". This allows a significant number of events to operate including; an international piano festival, film festivals, treaty festival, that are attractive to locals as well as visitors.

The creation of a Calgary Civic Arts Policy enabled their Council (through CADA) to play a strategic role facilitating arts to thrive (Tom) which included the revamp of the grant process in 2015 (Emiko). Key to the policy is ensuring a focus on what an arts system means to the community (Tom) and that "we can measure to see our investment in the arts" (Emiko). Emiko noted that CADA are "still working on indicators that need to be developed, tested and used to start to see comparative data, otherwise it's just like using anecdotal evidence".

Calgary City have been working with Alberta College of Art and Design to develop public practice, community practice, public art training opportunities to ensure that artists have these skills in the future (Beth). Luke acknowledges the influence of the Mayor of Calgary and the support the current Mayor has from the cultural sector that mandates and enables Calgary Economic Development to "build a sense of culture". CADA also see their role to "research to see where the sector is going and how it relates to the rest of the city" (Tom). These roles are

often invisible to the community or CIPs, but no less a contribution from local government to creative industries outcomes.

Indeed, the need for an appropriate measurement tool emerged in comments by LGPs across all study sites. Julie describes Newcastle City Council's contribution as "listening to community, making connections and being a translator for local government in the creative sector". Playing a role in supporting smaller groups, placemaking, activating the city and providing opportunity for creative work to be sold are - according to Jan - outcomes to strive for and she goes on to state that there is a sense by the community and CIPs that "we [Council] have to control everything and the creativity can be stifled". Christopher suspects that there has been "a shift in Council attitude" and it is great for everybody as "we are here to make Newcastle a better place". Christopher acknowledges that Council is "an enormous bureaucratic ship" and "we don't need Council to do any more than what they do". This may be a reflection that Newcastle City Council are contributing successfully to creative industries in Newcastle and that Council are doing what they can within their role.

Mardi describes her work as facilitating others to deliver projects identified by community, measuring public value and providing strategic management so the creative work has a more strategic focus - she describes a program called 'Smart Arts' where business and community arts organisations work together to help artists in the 'business' of being an artist, similar perhaps to Calgary and Alberta College's initiative. Susan describes her contribution as mentoring and "joining the dots between community and Council to help activation within community spaces or places" thereby reflecting the other supporting roles of Council (Image 4.5).

Image 4.5 - Make your space project (Photo - S Savage)

So, overall, it was found that LGPs believe they do contribute to creative industries and influence their impact on the social outcomes of a community through festival and place liaison, skill development and mentoring, provision of a policy framework, engaging with the community and measurement of outcomes.

4.5 Conclusion

In practice, creative industries are a collective representation of individuals whose chosen vocation is to produce creative goods and services and in so doing contribute social value to their community. These contributions can be from a range of genre that fit the research definition including visual and creative arts, public art, performance, music, writing and craft artisans.

Local government make a contribution to creative industries through infrastructure both provision and maintenance of cultural institutions and individual studio spaces, provision of financial support and opportunities and the inclusion of creative practitioners in decision making, including policy development.

Local government did this because they believed creative industries contributed ideas and activities that add to the amenity and liveability of the city for residents and visitors and to the creation of their city's identity.

These foundational inputs, viewed as the contribution of local government, assist creative industries to develop and grow, whilst adding value to their community.

CHAPTER 5 Phase II – Findings B: Creative industries - Outcomes, Value and their Measurement

This chapter begins by striving to understand local government's view on the contribution of creative industries to a city before grappling with measurement of its benefits.

The first section of this chapter begins by outlining LGP perspectives on the creative industries contribution to the city. The following sections on social impact and value measurement focus on LGP perspectives before considering CIP perspectives. This chapter therefore builds on the previous chapter's examination of foundational support (inputs) for creative industries by seeking to understand the outcomes (outputs) and considers the influencing and enabling role that local government may play in fostering creative industries beyond that of simply being a potential funder.

The second section examines LGP and CIP perspectives on the social and cultural value of creative industries to the community and its contribution to identity and a 'sense of place'. Perspectives on measuring 'success' (as derived from creative industries) is examined considering both the role and value of networking, and the resulting social connections, as outcomes.

5.1 Local government's view on the contribution of creative industries to a city

The contribution of creative industries to a city can be demonstrated in a range of ways that can lead to increased social cohesion and quality of life (Mccarthy 2005:281). Garcia (2005:842) describes "the impact on the cultural life of a place for example the opening of a gallery where there was none before". Evans and Shaw (2004:6) also highlight that "impact on cultural activity on the culture of a place meaning its codes of conduct, its identity, its heritage and what is termed 'cultural governance' (i.e. citizenship, participation, representation, diversity)". All LGPs were able to describe this creative industries contribution in their locality.

Luke Azevedo (Commissioner Film, Television and Creative Industries at Calgary Economic Development) believes that "an underground arts contribution" is "selling the city" of Calgary resulting in investment in infrastructure, arts and ideas incubators achieving overarching

community benefits. Tom McCarthy, General Manager Calgary Arts Development, supports this suggesting “Calgary realises it has to attract the brightest and the best and we have to figure out how to do that. Every town has roads, police, public stuff, that is the given, it’s the other stuff, the creative stuff that gives the edge”. Arts Manager, Beth Cignac also sees that economic outcomes are important, but that it’s the social aspects of creative industries that are just as important.

Beth describes the agencies funded by Council as Team Calgary whose goals are “similarly aligned in terms of paying attention to reputation management”. She also sees an opportunity for Team Calgary to “push in one direction” after the development of the Calgary 100-year vision (City of Calgary 2006) which has created opportunities for creative industries in the long and shorter term. So, while local government led the process to develop this vision, it was community driven (Beth).

Owen, as Calgary City Manager, describes the importance - but perhaps over indulgence - of the Calgary Stampede on the cultural landscape of the city. Whilst it is a member of the creative industries, Owen believes “there are things to do here besides waiting for [the] Stampede” which might account for the recent new investment in festivals and other creative activity. Owen believes people are quite surprised when they come to Calgary and it has more of an arts and culture scene than they might have expected. “Because a lot of people have never heard of Calgary, they go oh well yeah, you had the Olympics once and I think you have something called the rodeo, stampede thing right. And when they get here there is a very good theatre scene, live music, art.” Owen concludes saying “creative industries, the littler ones, I am talking about artists and musicians are important to a city like Calgary”. This is beginning to be reflected in support to the individual artists from CADA and events liaison for the benefit of the city and the creative industries.

Emiko Muraki, Director of Community Investment and Impact at Calgary Arts Development Association (CADA)agrees that the less tangible things - such as civic pride, healthy design and architecture - are putting Calgary on the map and generating greater awareness of Calgary as a place to live and visit. She goes on to say the city is also to become home to the National Music Centre that will include not only a music museum, but studios where people will come from all around the world to record and produce their music.

The contribution of creative industries in Newcastle is described by Christopher Saunders, General Manager of Renew Newcastle as collaboration and “working towards a common goal”

with the outputs often anecdotal and narrative based. Jan Ross –Economic Development and Tourism Manager, Newcastle City Council, agrees that sometimes there is no recognition of the contribution of creative industries - using the orchestra and theatre company as examples with their strong audiences and capacity to establish and maintain career paths for people in those industries.

According to Mardi Ryan, Cultural Development Coordinator Newcastle City Council, creative industries in Newcastle are making a growing contribution as people capitalise on their skills and what they can offer and this is recognised by small business development, revitalised spaces, cultural activity and programs. She sees the University assisting in developing practitioner skills and Renew Newcastle assisting with space to practice, enabling "artists who have been working out of their garage or bedroom the opportunity to step up and solidify their business". Mardi goes on to say that audience surveys show attendance levels are strong and at 91-93%, they are higher than the average of 86% demonstrating where creative industries have been able to add value and gather momentum.

Susan's role as Place Making Facilitator demonstrates Council's commitment to assisting creative projects to succeed and even result in demonstrable economic outcomes. She believes there is recognition that the contribution of creative industries is growing from the point of view of economic development practitioners.

In Wollongong, artefacts such as the Cultural Plan, Public Art Strategy and Community Strategic Plan recognise the contributions of creative industries as a contributor to diversification of the economy, an employment strategy for artists (and creative practitioners) as well as being a means to add amenity and vitality to the city of Wollongong (Wollongong City Council 2012a; 2014; 2016c).

Overall, LGPs believe they contribute to creative industries by demonstrating that creative industries contribute to a city. For LGPs, supporting creative industries is therefore supporting their city.

5.2 Social benefits of creative industries: shifting to measurable outcomes as opposed to simply recognising contributions

Merli (2002:108) asserts Matarasso's description of social Impact as using "funding of participatory arts programmes on the grounds that they can produce positive social effects which are 'out of proportion to their cost'", however, Merli is also quite critical of this

methodology and thus its potential findings. The Centre for Social Impact suggest that 'social impact' may be defined as ”the net effect of an activity on a community and the well-being of individuals and families” (Centre for Social Impact 2016) viewing it from an overall societal systems approach. Merli (2002:108) examines Landry et al. as identifying key attributes to social impact: personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and well-being. Landry’s defining attributes gives greater clarity around what attributes might be used to measure social impact, but not necessarily on the process of how to measure it.

Creative industries contribute to the delivery of social outcomes, described by Bohm and Land (2009:79) to “increase social inclusion and community cohesion, reduce crime and deviance, and increase health and mental wellbeing” suggesting that creative responses to social issues has a well documented success rate. Jackson et al. (2006:12) describe how their work in the measurement of the arts strives to “support and encourage the inclusion of arts and culture indicators in quality of life measurement systems and in efforts to explain community dynamics and conditions”. This suggests that the impact of creative industries and creative practice could be considered important in overall well-being indicators.

Social impact can be described as “the net effect of an activity on a community and the well-being of individuals and families” (Centre for Social Impact 2016) and by Belfiore and Bennett (2007:225) as “the enhancement of self-esteem, personal health and well-being’. Hawkes (2001:7) outlines a summary of collected values when considering the role of culture in public planning which in effect can be viewed as social impacts:

- Participation, engagement and democracy
- Tolerance, compassion and inclusion
- Freedom, justice and equality
- Peace, safety and security
- Health, wellbeing and vitality
- Creativity, imagination and innovation
- Love and respect for the environment.

The contribution of inputs from local government to the creative industries creates value, that is the relative worth or importance of the input (activity) to individuals and to the broader community, that in effect creates the social impact.

Evans et al. (2006:22) explains that:

> if creative work is to live up to its potential of beneficial economic and social impacts for a city's population, it must be connected – to other creative activity, to resources (financial and other), and to other realms of urban life that can support and nurture its growth.

This describes the contribution that local government makes to generate the social impact. In this section the LGPs articulate their perspectives of the social impacts of creative industries - taking the idea of contribution to a measurable level.

In Calgary, Tom talks about how the quality of the orchestra increased remarkably with the investment in the Concert Hall (by local Philanthropist, Jack Singer) describing "they really grew into it". Owen comments that "the increase in philanthropy in the cultural scene in a city as young as Calgary demonstrates the social impact of creative industries on the city". Emiko talks about some Councillors having a commitment to seeing social change through arts, whilst others still want CADA to prove that arts and culture can make change in people's lives and add value. Owen describes this challenge, commenting "how do you help people in ways that you can help the whole industry without having to have individual councillors saying what do you need". This is a reflection of the difficulty in articulating value and social impact.

In Newcastle, Susan comments that creative industries investment is not really celebrated but does deliver "a whole load of social benefits", however, she did not elaborate on how these might be articulated. Julie Baird, Museum Director, Newcastle City Council, described the social impacts in Newcastle by referencing the Mayor of Dubbo in regional NSW, "If you get art and culture working you will get doctors to come because there will be something to do after hours. Won't have to have kids leave." This is an example of an important social impact that was also mentioned by Owen in Calgary - the importance of creating a city that people want to keep living in.

Christopher thinks that Newcastle is realising that there are a lot of cultural impacts and that they are as important as economic benefits. He goes on to say that he sees social impacts as more important, but hopes they are seen as at least equal because "social wellbeing is the ability to sell the city to a global audience". Mardi agrees that creative industries are having a growing impact and has been there historically when "migrants brought their culture with

them - food, textiles, music". This suggests that Newcastle continues to value creative contribution including that of creative industries.

Overall, the LGPs understood that achievement of positive social impact was important and believed it was demonstrated through the success of creative industries contribution in their communities.

Now shifting to consider the perspective of CIPs; they did not concur with LGPs that local government contributes to supporting creative industries. When considered as a group across all sites, in their response to: "I feel my local government contributes overall to the creative industry and art practice outcomes by spending sufficient resources in the support of the arts and cultural activities in both profit and not for profit/commercial sectors", there was only 28% agreement (23 % agree and only 5% strongly agree) as seen in Figure 5.1 below.

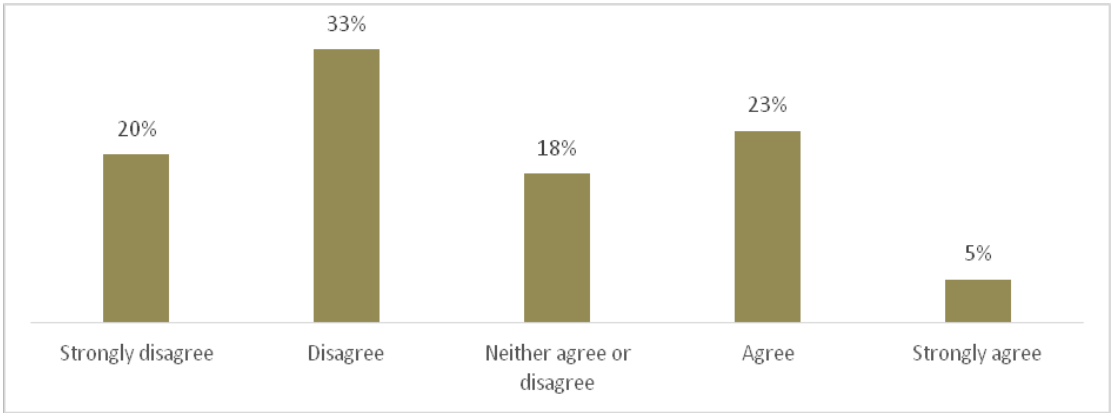

Figure 5.1 - Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the support of local cultural activities- collapsed overall participant responses (n=172)

However, CIPs agree with the LGPs perspective that local government contribution to the delivery of festivals, considered as a social impact, is important. When responding to: "I feel my local government contributes overall to the creative industry and art practice outcomes by delivering festivals locally for the community" - as a group - 62% of CIP participants agreed (46% agree and 16% strongly agree) as per Figure 5.2 below.

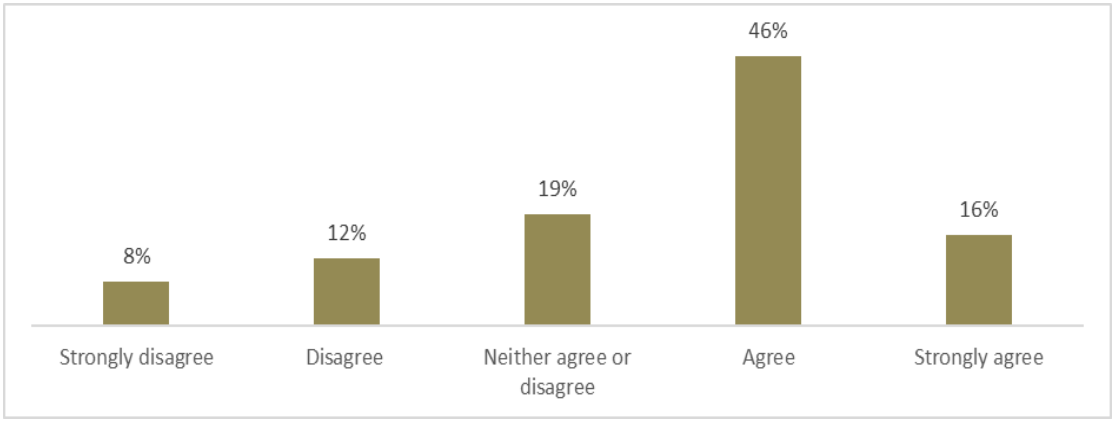

Figure 5.2 - Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the delivery of festivals for their community - collapsed overall participant responses (n=173)

Both groups, the CIPs and LGPs in this study appear to support the statement "the Arts delivers social impacts for my community" with 97% agreement (25% agree and 72% strongly agree) as demonstrated in Figure 5.3.

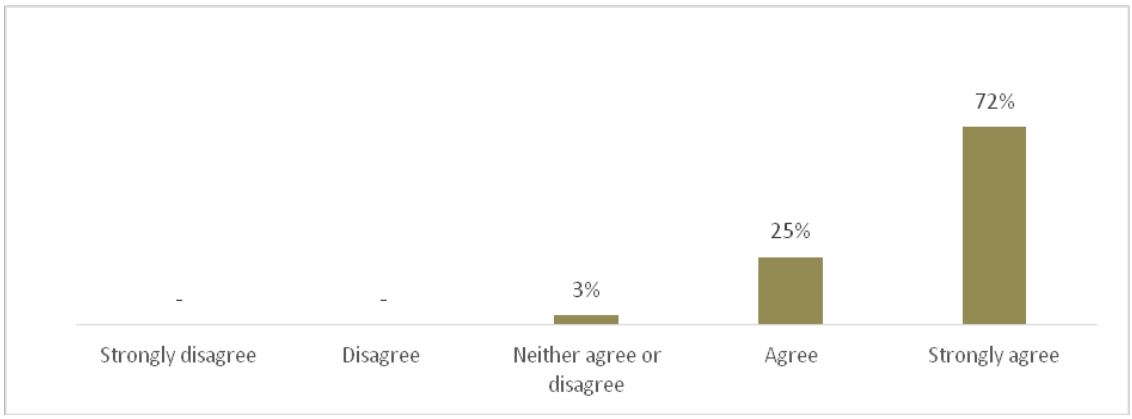

Figure 5.3 - Creative practitioner perspective on the Arts delivering social impacts for their community- collapsed overall participant responses (n=150)

LGPs support the perspective that social impacts are often difficult to measure accurately as considered by Ho (2012:36) stating that "hard evidence" is required as an outcome showing "exactly what individual or social benefits are generated by programs". This 'hard evidence' is what LGPs suggest is difficult to measure. Belfiore and Bennett (2010:124) argue the conundrum of impact and potential social outcomes of a project getting caught up with funding, making it difficult to consider one without the other. This supports the points earlier made by LGPs that the focus is often on how the dollars are being spent rather than on the impact of the spend.

CIPs were asked their perspective on the statement "social impacts of the Arts are rarely measured accurately". Newcastle and Wollongong CIPs in the study agreed to a high level (73% (38% agree and 45% strongly agree) and 85% (34% agree and 51% strongly agree) respectively) - this coincided with LGP perspectives. This said, of the Calgary CIP respondents only 60% agreed (27% agreed and 33% strongly agreed) as outlined in Figure 5.4.

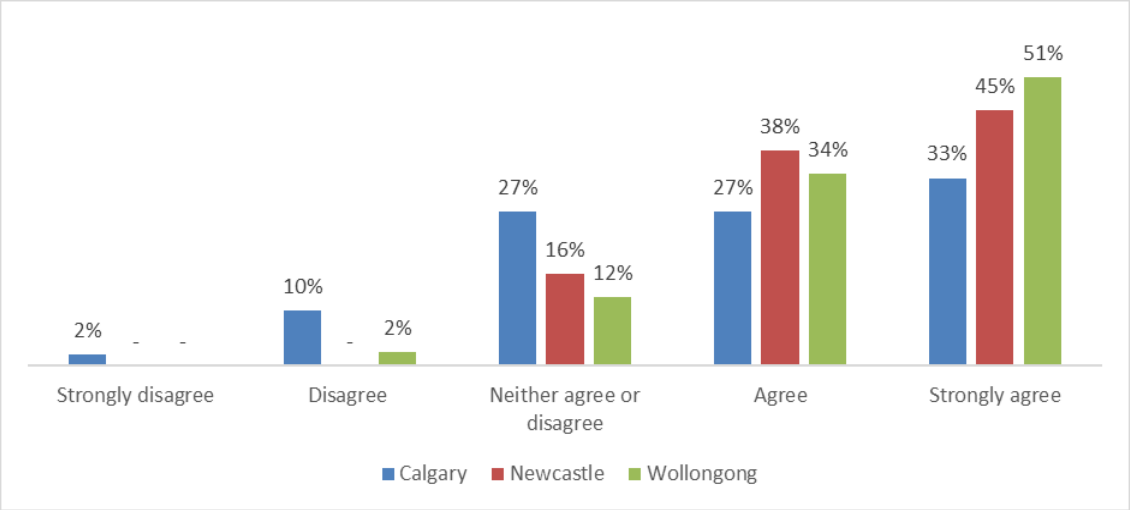

Figure 5.4 - Creative practitioner perspectives on the social impacts of the Arts in their community rarely being accurately measured by city (n=147)

This tends to indicate that both LGPs and CIPs believe measurement is not being done accurately or sufficiently, although in Calgary it may not be as high concern to CIPs. Other outcome measurement will again be discussed further in this chapter.

CIPS - in extended responses in the survey - acknowledged the contribution of local government to service delivery and some specifically commented on and appreciated the role of Renew Newcastle: "Renew Newcastle has been a great support and have had a big part in revitalising Newcastle's CBD" [N5] and "I wouldn't have made it without Renew Newcastle" [N10]. Calgary and Wollongong respondents did note that while they appreciated the work and funding opportunities local government provided they believed there was opportunity to offer more.

Overall, measurement of the economic and social outcomes of creative industries was considered important by practitioners, albeit difficult and not being done accurately or fully.

5.3 Local government – the value of creative industries

Bohm and Land (2009:83) propose that social impact derived from the arts "contribute[s] to the development of forms of human capital". In this study, the LGPs participants believed

there is value for both locals and visitors derived from creative industries, but suggest it is sometimes easier to see the value for visitors.

In considering the value of the creative industries from the perspective of the LGPs, Luke (in Calgary) describes it as "enhancing [Calgary] for locals, showcasing [Calgary] for visitors", while Beth says Calgary is "a very proud town. There is a lot of achievement here". Emiko agrees it is attractive for visitors and that the goal of the Arts Development Strategy is how to focus on what "an arts system means to the community". This enables the story to be told to the community of the impact of the Arts and creative industries.

Value is different things for different people according to Owen (Calgary City Manager). Tom supports Owen's statement saying:

> one of the things we have been saying and this is likely true of any community, how do we with limited resources, how do we inspire, invest in the changing face of our community, it changes daily. In 20 years this city will not look like it does now. It doesn't look the same way now as it did 10 years ago.

Tom's comment would suggest that not only is value different for different people, it can also be different at different points in time, and this will inevitably influence what is valued by a community at any given time.

In Newcastle, Julie describes value as a reflection of opportunity for creativity and innovation, noting that her "local museum visitors are younger, more diversely educated and come multiple times per year for an hour or 2 whilst non-local visitors tend to be older, 'typical museum' visitor and don't see it as a place to hang out". Julie also talks about value in terms of visitor / staff ratios to see the perception of value from local government investment in staff.

Christopher thinks some of the community value the creative industries but that the majority do not. Mardi and Liz Burcham Cultural Director Newcastle City Council both agree that it depends, on what their interest is and what ward they live in respectively. According to Susan "in Newcastle more than most, but visitors probably value it more". Mardi also comments on the value when "sport and culture get pitted against one another. Should art gallery get funds or the sport fields". This contributes to the consideration around sport as a cultural activity within the definition of creative industries debate.

According to Christopher, measuring value is “often difficult and anecdotal or narrative based” and he believes it is “easier to demonstrate social outcomes if through hardship”. This suggests the role Arts and culture play in addressing social disadvantage (as examples: Crouch, Robertson & Fagan 2011; Sonn & Quayle 2013; Thomas 2016). This supports the idea that social outcomes are often focused on improving disadvantage in a given community setting with the arts as a medium and is often the conduit for improvement programs, rather than within a more positive framework, such as an arts or general wellbeing focus. Measures for visitors “used to be very beds focused but now working towards making a better place to come and invest or move to or move their business so you need a buzzy place first” (Susan). Furthermore, this comment raises the idea that social outcome measurement is important when considering other measures, such as economic outcomes.

Overall, LGPs in this study describe the value derived from creative industries in a multitude of ways including as the vehicle of opportunity for both artists and ‘cultural’ consumers, the direct delivery of projects and services to the community, provision of support demonstrated by inclusion, by direct financial investment and by mentoring.

This now leads to consideration of LGPs and CIPs perspectives on the social and cultural value of creative industries to the community and the contribution to a ‘sense of place’ that generates positive outcomes for the community. The following section considers this as well as perspectives on measuring 'success' derived from creative industries is examined including the role and value of networking and social connections.

5.4 Identity and sense of place

Mercer (2009:183) describes culture as “citizen formation” within civil society, and that a sense of place is critical to this development. This is understood to mean that when people choose to gather for cultural or community networking reasons, having a place to gather, be it a coffee shop, laneway, park or gallery is important as it contributes to a sense of belonging. Currid (2009:374) describes the ability of arts and culture to “aid in economic development in their ability to “brand” a place” that enables a place to have a sense of importance to its community as well as to visitors. CIPs are also often reflecting this intangible sense of place in their work.

This section discusses these ideas; the importance of identity and a sense of place for a community as influenced by local government and as derived from creative industries.

LGPs in this study understood that ‘sense of place’ is reflected in a city’s identity and that local government, via supporting creative industries, have a role in its creation - and ongoing connection to - the community.

Luke describes Calgary as a "good city to live in" with low crime, affordable housing, space and a sense of home. Emiko describes Calgary as having a carefully crafted sense of place:

> [we were known as a] creative bastion in the past but [this is] changing because we are bucking the stereotype we have had. Our mayor, named best mayor in the world...it has been him that [sic] has shifted the brand of Calgary which [now] reflects Calgary in a new light.

This demonstrates the changing appeal and external recognition that ‘a sense of place’ can create and the keenness of local government to influence how the world sees their community.

A sense of place was seen to be many things by LGPs who described it as being about the buildings and architecture (Tom), the vision (Beth) and the projects in 'your neighbourhood' (Emiko). Calgary has 14 distinctive communities and the ‘This is my Neighbourhood’ project has captured the spirit of these communities and translated their essence into a vision, then fostered the vision by bringing artists, creativity and uniqueness into public spaces to encourage engaging with your fellow community members (Emiko).

Tom gave a personal response: “its how you feel. Like me thinking this morning 'I am way out west as far as you can go on [the] train' and as I came in I just thought about the city that I was looking at and how that made me feel”. This personal account encapsulates that his city has a distinct sense of place that evokes specific - and ideally commonly shared - feelings among members of its community.

Julie describes a new sense of identity from the community within Newcastle and that people ‘from outside’ who visit, similar to the experience in Calgary, are seeing and experiencing a different look and feel of the place. This can be understood to be as an outcome of the impacts of creative industries contributing to the evolving city identity. Liz agrees, saying Newcastle has a rich arts history creating a strong sense of identity. The past has influenced the creation of a sense of place in Newcastle and has been impacted by the influence of the arts over time and not just its industrial history.

Newcastle has a “lifestyle that allows for good education and outdoor feel, [the] beaches and

harbour really have a sense of place" (Jan). Jan goes on to say that a sense of place has been created around the way people live and work since BHP (steel industry company) closed and acknowledged "small business is important and it's not about the big employers but about being connected to the place where you live". Mardi makes a similar comment that creative industries are "part of the identity but not [the] whole". She agrees a common identity is surf beaches, but - similar to Jan - also incorporates an "industrial hangover". By this they mean that the landscape and memory of place is marked by large heavy industry and the connection people have had as employees of said industry, albeit no longer in existence as a function in Newcastle, it still strongly impacts on people's identity of themselves and their place.

However, Mardi thinks that the identity of Newcastle is in a period of change and people have a strong connection "to land and country more than expected". She infers here that even with the shift away from an industrial identity, not all sense of place has been lost. Subsequently, the role for local government is to "reflect our stories as part of our identity and place" (Mardi) – seen as all those things (and experiences) that generates the city that is lived in today. Christopher agrees that there is still the "steel city pride in terms of identity" but that there is a shift in culture albeit with tension around what their sense of place was and is becoming. It is important to understand these aspects of place so that the impact that it has can be understood and articulated - clearly creative industries' value depends on this.

Christopher describes Renew Newcastle as feeling very strongly about place: "we don't want to see it [Newcastle] bulldozed or modernised. It's about balance, about what makes this city exciting - and what the city is being sold on now is that there are these artisans here, these makers, [creating] a place to come where artists are, an exciting place to be". This is how creative industries contribute to a sense of place.

Overall, the LGPs believe in the importance of identity and this is reflected in their actions which are directed at creating a sense of place for each of their communities. Whether lifestyle, feeling safe, heritage, stories or otherwise; LGPs concur that creative industries contribute to uniqueness and, consequently, sense of place.

So, what did the CIPs think? When asked if their city "demonstrated a distinctive, creative sense of place" 64% in Newcastle agreed (41% agree and 23% strongly agree), 46% in Calgary (42% agree and 4% strongly agree) but 25% in Wollongong (23% agree and 2% strongly agree) - see Figure 5.5.

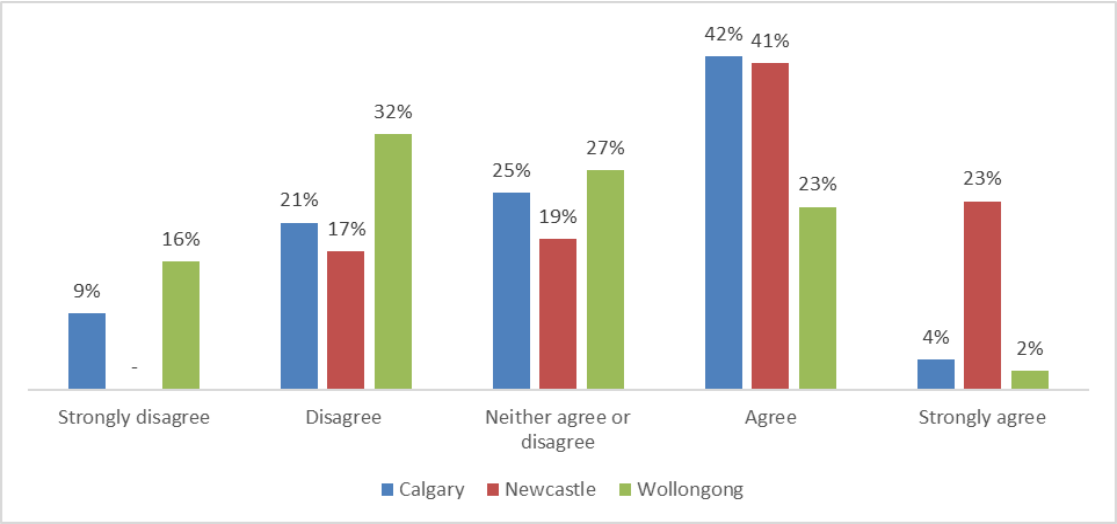

Figure 5.5 - Creative practitioner perspectives on their city as demonstrating distinctive sense of place - by city (n=161)

This could be understood to mean that Newcastle has been able to develop the sense of place within its community whereas in Wollongong, in particular, the CIPs do not perceive this as much. Or maybe the success of Renew Newcastle may have bought the issues around place – empty buildings, loss of amenity followed by revitalisation – to the forefront of the Newcastle CIPs minds?

When considering comments from CIPs, as derived from extended responses, Calgary CIPs commented on local government's "ongoing support for community connectedness" [C52] and see the value of "art forms existence and its viseral [sic] connection to the community" [C7]. Further, a Newcastle CIP believes their creative business, and presumably others like it, can invigorate the city by providing an active and vibrant location for people to visit [N33]. For Wollongong CIPs it was stated that there are paid opportunities for public art projects [W23, W39], but respondents felt there is a role for Council to include creative talent in all their events and activities [W64].

Wollongong City Council acknowledges the importance of place in the Cultural Plan with identified strategies for social and cultural expression in public space and interpretation of regional identity (Wollongong City Council 2014:6). The recent commitment by Wollongong City Council to the City for People plan is all about people and maximising public space (Wollongong City Council 2016a:4). The Public Art Strategy:

> is about making the connection between people and places between public and private space, between the natural and built environment, between pedestrian movement and urban form, and between the social and economic purposes for which the space was built (Wollongong City Council 2016c:6).

Overall, all participants understood the potential positive impact of a city with a 'sense of place' and were able to articulate what it meant to them and the identity of their city.

5.5 Community connectedness - making connections and staying in the loop

A commonly shared sense of place can enhance the feeling of community connectedness and the development of "social trust" (Andrews 2012:54) . Sinclair (2002:313) emphasises the role government plays in the building of community capacities, therefore LGPs were asked to consider their thoughts on local government contributing to - and enhancing - their communities feeling of 'community connectedness'.

In Calgary, Owen describes new and emerging artists (along with emerging tech start-ups) as having a range of diverse needs:

> they really need to feel a social connection that the municipal government could help them with, they need to find a way to connect and get a mutual support thing happening. If you are all by yourself and you don't know another like you, it's lonely. You will eventually go to another city where there is a connection. We need to help create those kinds of meeting places or communities for them and that's definitely something that the city can help.

For local government, it is recognising that there are creative industries out there waiting to connect, and for the city to work on how to make that happen.

Emiko stated that it is the connection to the community that CADA seeks to support and that they see it as a measure in their investment in the arts as a city, for organisations and individuals. However, they are still working on what indicators that can assess this – "us and everyone else". The lack of an adequate measuring tool makes building the connections, and assessing their value, more difficult. This will be explored further in this findings chapter.

Julie in Newcastle believes it is impossible to do the job of local government without contributing to the connectedness within the community, as she describes it "making connections and being in the loop". Susan believes her placemaking program provides the physical and visual improvement to a space but more importantly it's the connections that people make in the place where they are that make the project successful. Susan also describes connectedness literally, "where artists doing a busking competition fresh out of the conservatorium [are] getting paid gigs and connecting them [selves] throughout the town".

Jan agrees, describing it as “creative industries that create that connectedness between people”. A possible understanding may be that local government’s contribution to community connectedness could be to provide support to creative industries (Image 5.2 and 5.3).

Image 5.1 - Digital projection event - Newcastle (Photo - Newcastle City Council)

Image 5.2 - Digital projection event - Newcastle (Photo - Newcastle City Council)

Liz and Mardi support the notion of communication and relationships as important in building connectedness in the community. Liz, only new to her role, recalls being told when she arrived

that “Council is the largest community organisation. You will see the results because of the relationships with the community”. She has found this to be true. At a grass roots level, Mardi agrees, and talks about the huge level of connectedness of the visitors to the museum and gallery. She does question though if the community see a visit to the museum or gallery as a service provided by Council. “We embrace visitors to gallery, library, theatre - you are part of our community come and use our facilities” (Mardi). This is an issue that local government struggle with, that of the community recognising what local government do in their community other than collecting rates and rubbish and building roads.

Overall, LGPs considered contributing to ‘community connectedness’ as building relationships, ensuring appropriate program development, utilisation and measurement, providing tangible resources that result in making connections and ‘staying in the loop’.

The CIPs on the other hand, do not agree with LGPs in response to the question “I feel that my local government contributes overall to the creative industry and art practice outcomes by generating a high level of confidence as a contributor to community connectedness”. When considered as a group the data indicates that only 29% of the CIPs agree (24% agree and 5% strongly agree) with this statement (Figure 5.6).

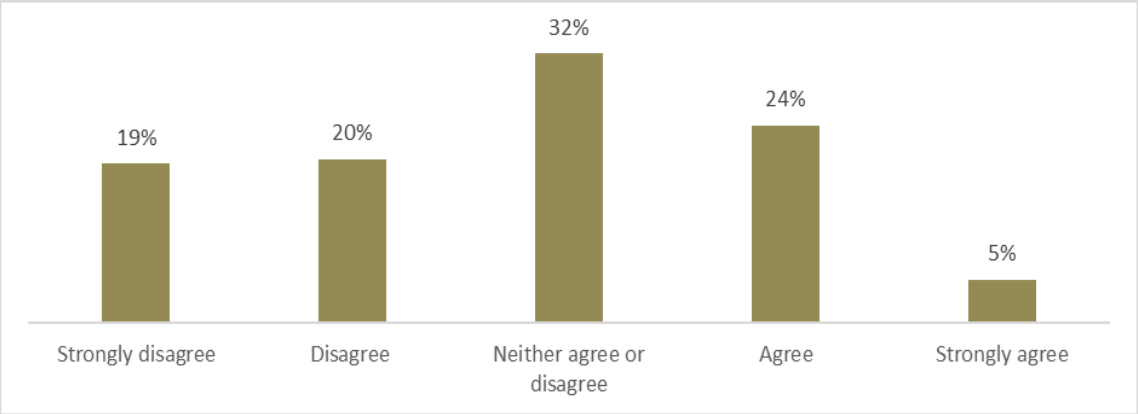

Figure 5.6 - Creative practitioner perspectives on local government’s contribution to creative industry and art practice related to being a contributor to community connectedness - collapsed overall participant responses (n=173)

A majority of the CIPs agreed with the question “that local government should influence using Arts / creative activities as a vehicle for generating increased social cohesion” with 83% of respondents in Newcastle, 77% in Wollongong and 70% in Calgary, demonstrating a strong influence (Figure 5.7).

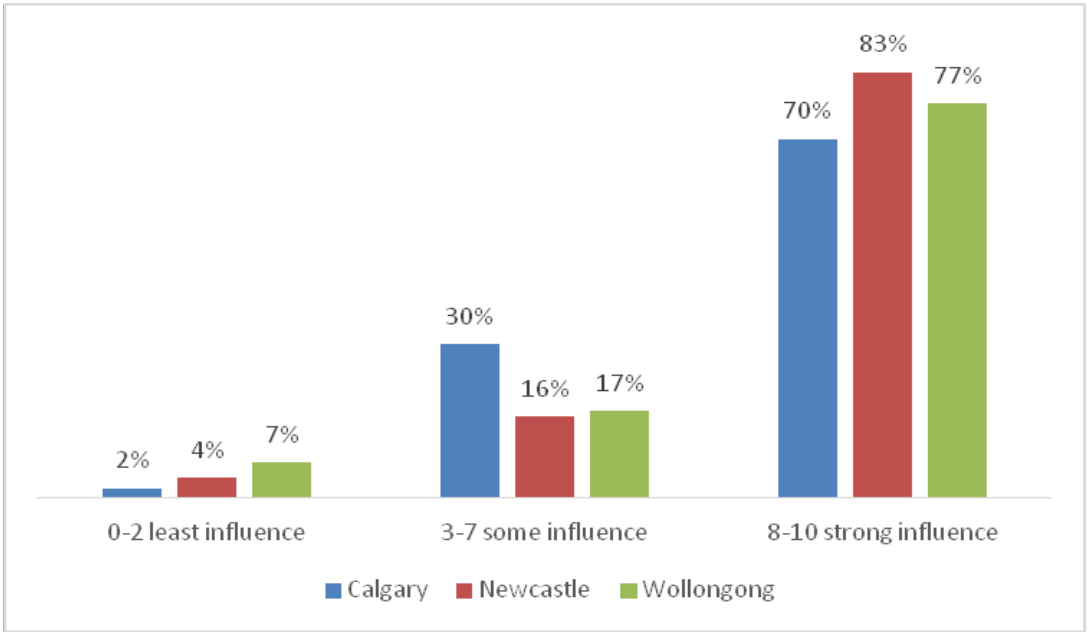

Figure 5.7 - Creative practitioner perspectives on the influence local government should have using Art as a vehicle for generating increased social cohesion collapsed aggregated scores by city (n=157)

The responses were reversed when asked "how much do you think local government does influence using Arts / creative activities as a vehicle for generating increased social cohesion" with Calgary and Newcastle CIPs respondents of this study indicating only 24% strong influence and Wollongong respondents 19% (Figure 5.8).

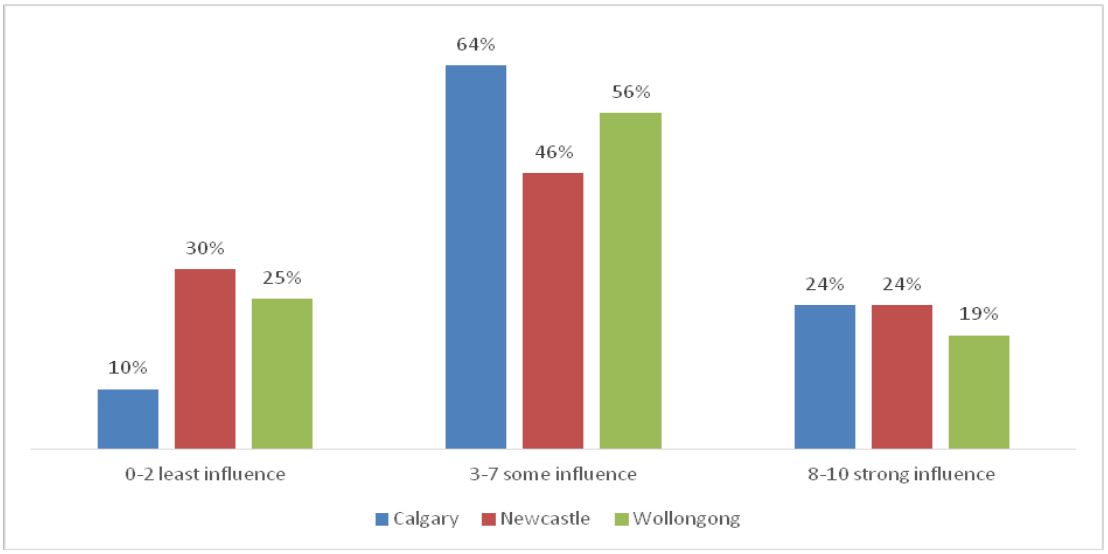

Figure 5.8 - Creative practitioner perspectives on the influence local government has using Art as a vehicle for generating increased social cohesion collapsed aggregated scores by city (n=151)

So, overall CIPS did not agree that local government contributes to a feeling of community connectedness, or uses the arts as a vehicle for generating social cohesion; however, they do believe that the latter is a role that local government should contribute to.

5.6 Is your city distinctly artistic?

Markusen and King (2003:3) propose an "artistic dividend" which they define as "the degree to which the character of a place is distinctly artistic". The term artistic dividend implies a benefit from the arts or artistic practice that results in a certain character or sense of a place being created from the artistic practice. As there was no further adequate academic definition of the term 'distinctly artistic', LGPs were asked to consider this description relative to their city.

Emiko believed that the arts community in Calgary might consider Calgary as 'distinctly artistic'. She did mention that, despite the fact that there are many commonalities between Calgary and other cities, Calgary does have some distinctness about it:

> there is a proliferation of theatre companies that produce new work. Specifically, across Canada Calgary is considered conservative, distinctly conservative and you would not think our taste would be for new and innovative work but it is and this is directly through theatre companies that cultivate that taste and is quite unique and exciting.

Julie and Christopher agreed that they would describe Newcastle as 'distinctly artistic' with a reputation and a "catchcry bandied around that Newcastle has more artists per capita than any other city in Australia" (Christopher). This implies that there are more artists concentrated in Newcastle than elsewhere in Australia thus it would be 'distinctly artistic'.

However, other Newcastle LGPs do not accept this description as readily. "With the university and other places here to develop and the critical mass of people the conditions are right but we are not unique or different to other places" says Jan. Mardi thinks being artistic is part of the Newcastle identity, but it is not distinctly artistic, with Susan describing it as creative not artistic. Again, the arts compete with sport and the city has a huge connection to sport (Jan). Liz believes there is an appetite for cultural engagement and participation with audiences wanting to consume creative work and that might support the statement. However, she was not supportive of describing Newcastle as distinctly artistic. This indicates some difference in opinion in Newcastle among LGPs on about both what being 'distinctly artistic' might mean

and if Newcastle fulfils the definition.

Now considering the perspective of the CIPs on whether their "city can be described as distinctly artistic", as per Figure 5.9, 49% of Calgary CIPs respondents disagreed with this statement (19% strongly disagree and 30% disagree). This does not support Emiko's comment that the arts community in Calgary might consider Calgary as distinctly artistic.

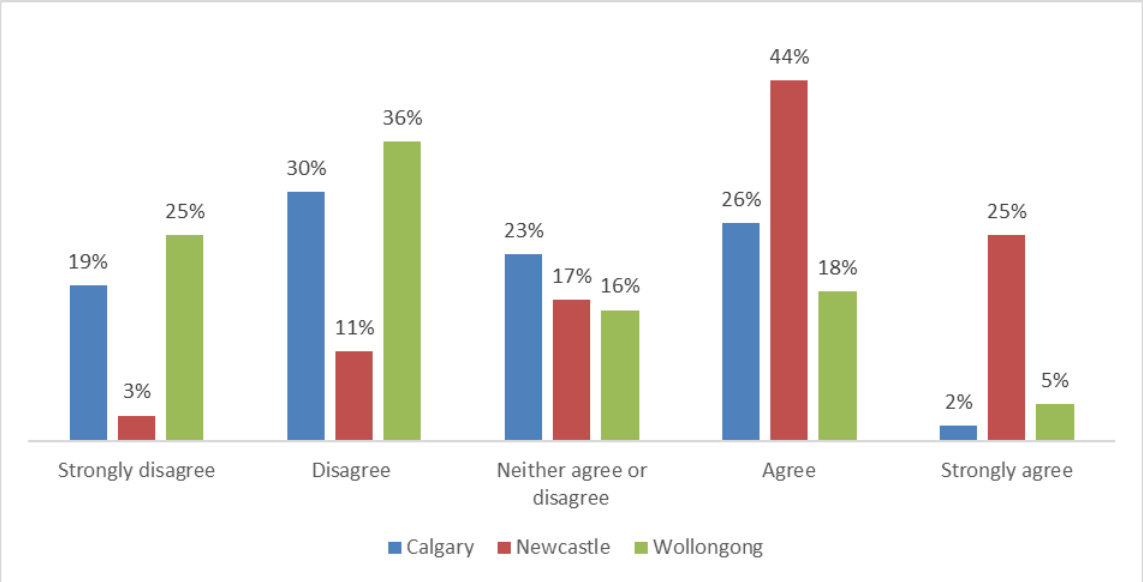

Figure 5.9 - Creative practitioner perspectives on their city being described as distinctly artistic by city (n=161

It was the opposite in Newcastle where 69% of creative practitioner respondents agreed (25% strongly agree and 44% agree) that their city is 'distinctly artistic'. This agrees with some of the LGPs and perhaps the influence of Renew Newcastle is evident in this CIP response. In Wollongong, only 23% of practitioners agree (5% strongly agree and 18% agree) that Wollongong is distinctly artistic.

So the opinion overall was different for LGPs and CIPs. Calgary did believe that it may have some artistic distinctiveness about it but this was not supported by the CIPs. In Newcastle there was limited support from the LGPs however the CIPs agreed 69% with the statement that their city was distinctly artistic. In Wollongong CIPs disagreed that their city was 'distinctly artistic' despite the Public Art Strategy describing Wollongong as an inherently creative city based on its history, community and environment with art and artists playing a significant part of the regions creativity and vitality (Wollongong City Council 2016c:10).

5.7 Networking - Information, resources and linkages

Networks are defined by Clare (2013:53) as "relations between individuals that provide support, feedback, knowledge, insights and resources". Networks are considered to reflect social ties and these exist not just between individuals but between a range of stakeholders, such as CIPs and local government. Adams and Hess (2001:15) describe the importance of relationships in creating networks between "decision makers, stakeholders and clients" for policy development – this can be seen to involve the same process for CIPs and LGPs with regard to creative industries.

Overall, LGPs understood networking to mean relationships established on trust and the active facilitation of the connection between individuals and organisations – ideally creating environments allowing for new ideas, resulting in successes and even acceptance of failures. In Calgary, it was important to Luke that relationships develop between a variety of stakeholders and that these connections be built on trust. According to Emiko and Tom, major institutions (and the education sector more generally) all have a role to play in networking. In his 2012 interview, Tom believed that the relationship with the university sector at that point was poor, however, Emiko indicates that this may have improved by 2015. Political relationships were also identified as important such as those with the Premier of Alberta (Luke), while Owen described a time when the Mayor and Premier were engaged in their network which enabled Calgary access to a large arts funding grant (5% of three billion Canadian dollars over 10 years).

'Team Calgary' is the network - described by Beth - that Calgary City Council has established with the CADA, Calgary Economic Development and Tourism Calgary. This enables them to work together, and with the broader community, to achieve goals for the city. This demonstrates the importance of building and maintaining effective relationships that create networking opportunities to enable projects to be delivered that achieve identified outcomes for the community and sometimes unexpected outcomes.

All LGPs in this study agreed that local government's role is to 'translate' information between community members, organisations and creative industries. All emphasised that they are best placed as a network participant or partner rather than as a leader or organiser of networks per se. In Calgary, Beth describes local government as the "translator, the conduit, the facilitator around and between some of our partner organisations, artists and the community". Emiko supports this by describing CADA as "an investor in the Arts but beyond that how we can connect, partner, collaborate". Social connections are important and Emiko sees these

patterns changing with people engaging in different ways – "how they want to connect is different". So she sees the role of local government as helping organisations and CIPs become more adaptive and build greater public value that she calls "small experiences with radical intent".

In Newcastle, Julie echoes Calgary participants describing networking as "making connections, becoming a translator for local government in the creative sector" and being part of the network, but not running the network. Jan believes that networks will form if it is valid to do so. She and Susan both see the role of local government as facilitating - not building - networks, "supporting but not getting in the middle of it" (Jan). Liz agrees that networks are hard to build and the most value "is created organically". She believes that Council gets involved in stimulating some networks, and is "not sure that this is our job". This suggests that local government could step back from the development of networks that might not need to be stimulated, as suggested by Liz, but rather be a partner in networks that are about the achievement of local government strategies and fulfilment of desired outcomes.

There is a role for others in networking too including Arts NSW (Susan), business and communities (Jan) and cooperatives, peer organisations, education sector, artists (Julie). Creative industries in Newcastle see the museum "as one of them" and that is really valuable when wanting to work together (Julie). This acknowledgment allows trust to be established and relationships built thereby supporting the network for all stakeholders.

Do the CIPs feel the same way? The data supports relationships and networks in artist practice, in response to "my relationship with other individual artists and creatives is critical to my business/practice", 93% of all CIPs agreed (55% strongly agree and 38% agree) demonstrated the importance of relationships with other individual artists (Figure 5.10).

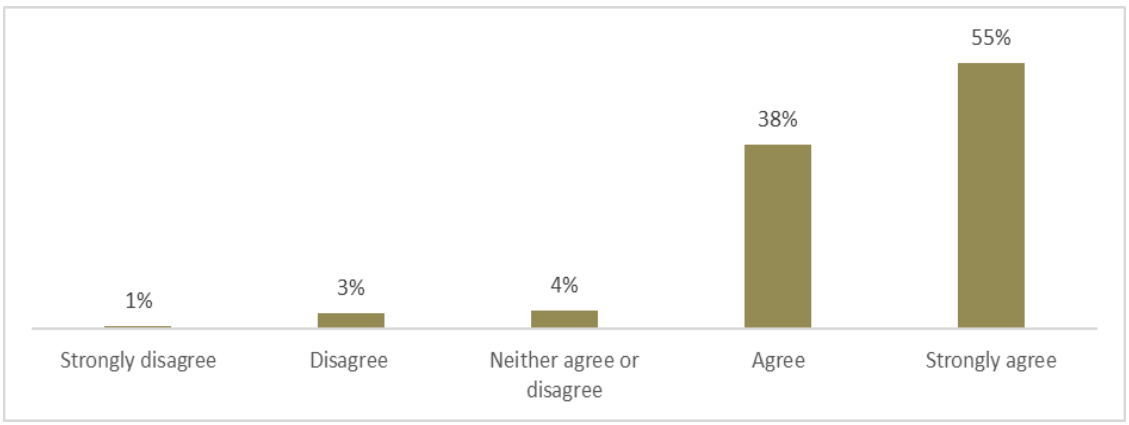

Figure 5.10 - Creative practitioner perspectives on the importance of relationships with other individual artists - collapsed overall participant responses (n=159)

Likewise, 90% (48% strongly agree and 42% agree) of CIPs agreed that their "relationship with other creative groups or organisations [was] critical to [their] business/practice" (Figure 5.11).

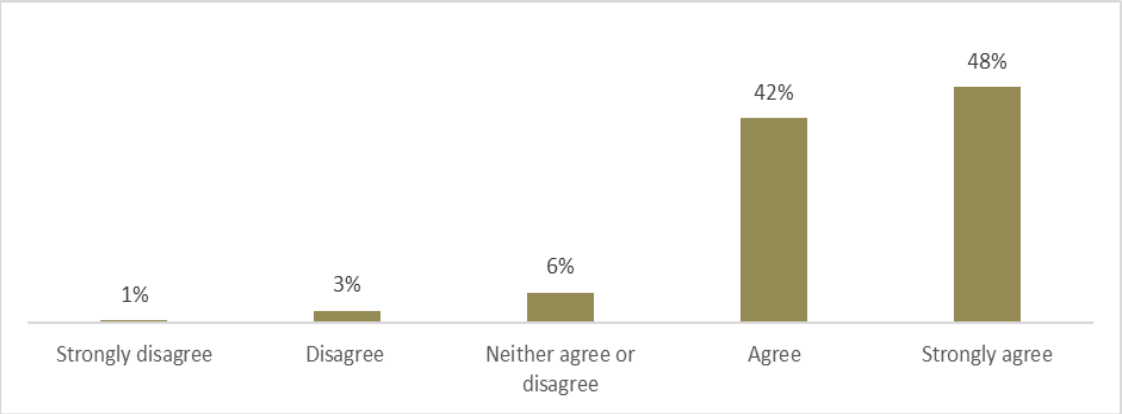

Figure 5.11 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations - collapsed overall participant responses (n=159)

CIPs were then asked to respond to "social networks are critical to gain work experience and develop my business" with 86% agreeing (47% strongly agree and 39% agree) (Figure 5.12).

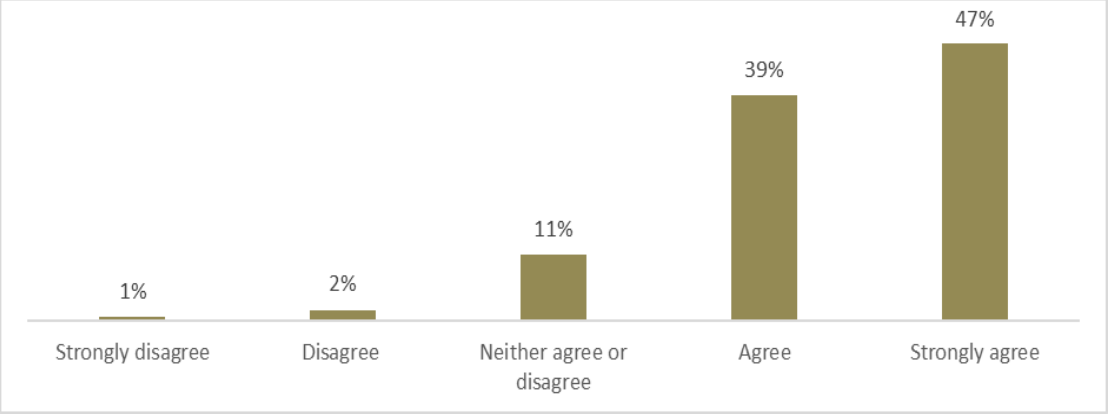

Figure 5.12 - Creative practitioner perspectives on their social networks being critical to gain experience and develop their business - collapsed overall participant responses (n=158)

So, overall, the CIPs believed that networking with other artists, creative organisations and social networks, more generally, were important. What about their relationship with local government in these networks?

In response to "the importance of CIPs relationship with local government" the creative respondents agreed that it was important: 68% in Calgary, 48% in Newcastle and 53% in Wollongong (Figure 5.13).

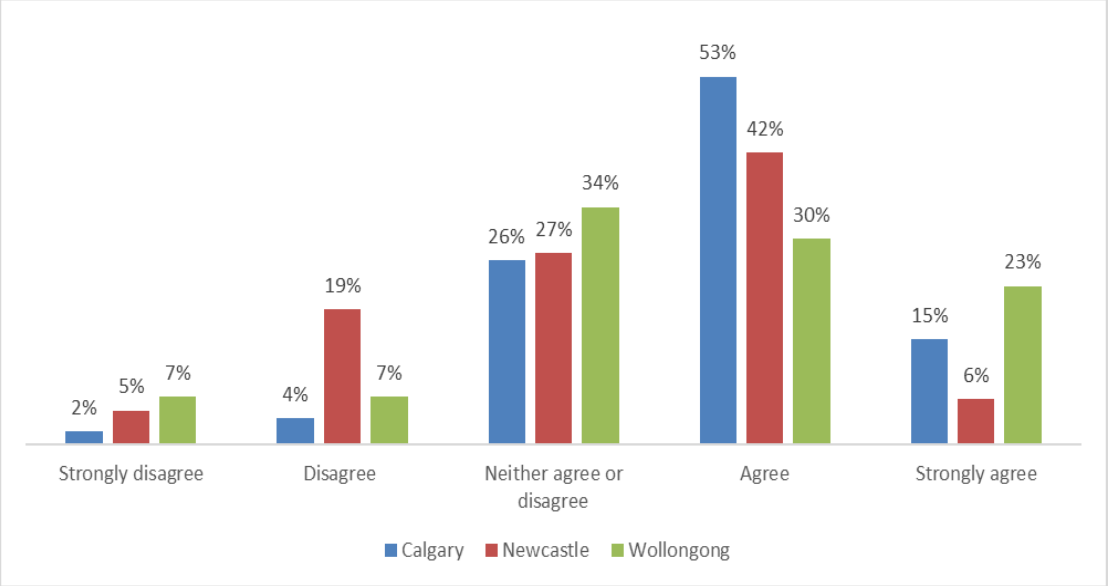

Figure 5.13 - Creative practitioner perspectives on the importance of relationships with local government by city (n=159)

However, inversely, 24% of Newcastle's respondents disagreed (5% strongly disagreed and 19% disagree) compared to Wollongong (14%) and Calgary (6%). Clearly something is different for Newcastle's CIPs regarding their relationship with local government.

The CIPs disagreed with the Calgary and Newcastle LGPs when asked "I believe local government has a role in building networks in the creative sector". Figure 5.14 shows 98% (64% agree and 34% strongly agree) of Calgary respondents believe that they should and, likewise, 87% (60% agree and 27% strongly agree) of Newcastle respondents agree with this statement also.

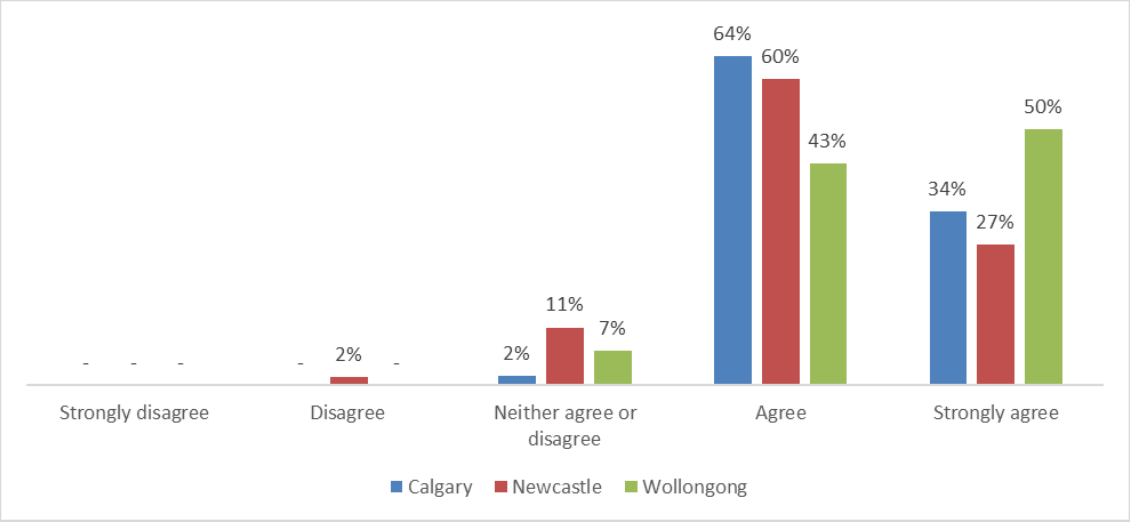

Figure 5.14 - CIPs perspectives on the role local government has in building networks in the creative sector by city (n=159).

This not does support the perspective of the Calgary and Newcastle LGPs that local government should participate rather than build networks. In Wollongong, while no reference can be made to practitioner perspectives, likewise 93% (43% agree and 50% strongly agree) of CIPs agreed therefore coinciding with the view of their Calgary and Newcastle peers.

Despite quantitatively believing that local government should drive networks, interestingly, the CIPs in this study did mention many people and organisations that should also have a role in developing networks (other than local government) including:

- the artists themselves [C7, C9, C13, C22, C45, C65, N2, N40, N72, N105, W1, W2, W8, W10, W25, W39, W41]
- Artist collectives and organisations [N7, N40, N41, N64, N74, N106, W1, W10, W23, W24, W25, W35, W41, W53, W54, W59]
- State and federal governments [C22, C43, C45, C52, C71, C76, C77, C80, N24, N75, W5, W12, W53, W56]
- private sector and business [C2, C7, C8, C12, C16, C19, C44, C60, C69, N1, N6, N32, N43, N56, N65, N75, N76, N103, N115, W6, W7, W23, W25, W36, W48, W53]
- university, colleges and TAFE [C74, N2, N39, N41, N74, N100, N103, N115, W25, W30, W33, W34, W35, W40, W43]
- community redevelopment organisations[C2]
- film groups and theatres [C3]
- media [C7]; galleries [C11, N44, W30, W39]
- artist run spaces [N6, W8, W40]
- social enterprises and economic development [W64]
- local business chambers [N103, W7]
- café/small bar operators [W23]
- Regional Development Australia, Property Council of NSW, Illawarra Business Council and Regional Arts NSW [W36].

This may suggest that they are simply enthusiastic for networks organised by any relevant provider. Indeed, respondents indicated that they had state, national or international networks [C44, C48, N38, N45], but there were few comments focused on local networks. The importance of on-line connections was noted [W34, W36] and a barrier was brought up by one Wollongong CIP who commented that it is harder to stay connected if you are no longer part of an institution because it becomes “virtually impossible to stay connected or gain any support or encouragement for creative practices” [W4].

However, CIPs also commented that artists, too, "hold responsibilities as members of our community to develop a sustainable network of creativity and creative practice in our city" [C57]. And that "the creatives need to be heavily involved in network building - it can't be done just by Council" [N4]. The involvement of local businesses and learning institutions was seen as important with local government described as "an overarching role in bringing people and organisations, both for and not for profit together" [W13]. Indeed, universities were identified by Calgary and Newcastle LGPs as important social connectors in their cities' creative sector networks. The Calgary CIPs agree (60%) with this, as seen in Figure 5.15 responses to "is it important to you to have a university located in your town".

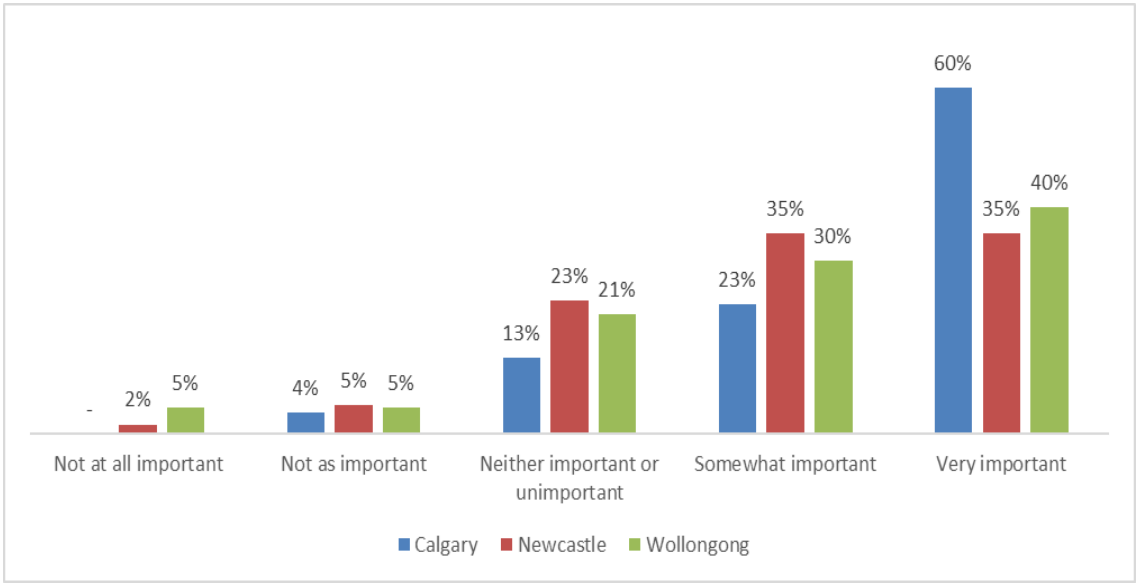

Figure 5.15 - CIPs perspectives on the importance to them of having a University in their city by city (n=156)

What was the importance of partnerships that may emerge out of networks? When asked if "partnership opportunities are important" 89% (51% very important and 37% somewhat important) of CIPs from all 3 sites agreed that these opportunities were important to them (Figure 5.16).

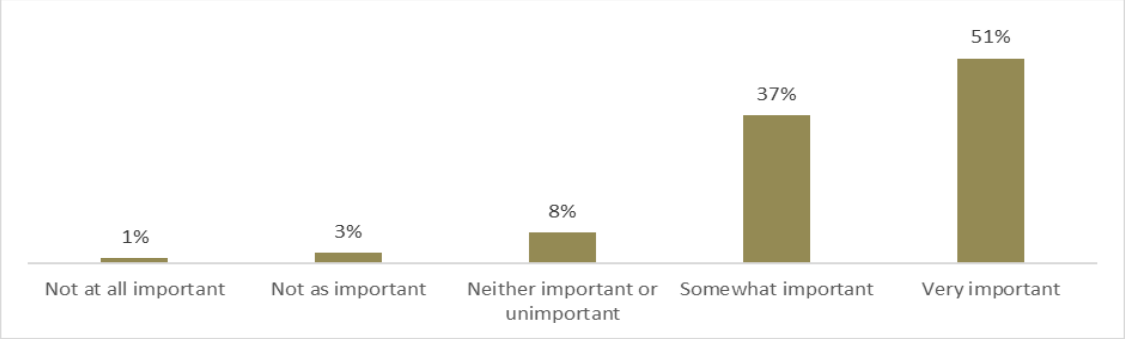

Figure 5.16 - Creative practitioner perspectives on the importance to them of having partnership opportunities - collapsed overall participant responses (n=154)

So, LGPs believe that they should participate in, but not build networks. CIPs appear to suggest that local government should be involved in building networks, along with a whole gamut of other entities, but likewise, they should build their own too. Being outside of networks appeared to be isolating and a barrier to sustaining artistic practice. One important end goal of networks was partnerships and LGPs and CIPs agreed that these were very important for creative industries.

5.8 What is measured and what is valued?

The outcomes and value of creative industries and the Arts are often not measured, or not measured accurately, which contributes to an ongoing debate about its measurement (Belfiore & Bennett 2010:124) . Bohm and Land (2009:86) discuss cultural, social and human outcomes of the arts, but again, the measurement methods are unclear. Dungey (2004:412) makes the point about "the varying objectives of arts activities – to build local economies, tackle anti-social behaviour, develop communities and social cohesion – pose major challenges for evaluation". This creates the challenge of both identifying what is value and why (and then how) is it measured. The local government and creative industry practitioners were asked to consider any measures in place and what future measures may need to be included.

Overall, LGPs agreed that quantitative measures were sometimes in place including counting audience numbers and identifying project participants. They also agreed that economic outcomes were measured via tickets and merchandise sales. However, there was overall agreement that there are no clear indicators to measure the social outcomes or value of creative industries generally and, particularly, local government's contribution to them.

Luke (Calgary) explained that CED demonstrates value for everything they do through "attendance numbers and volunteer increases". Tom mentioned "cute little audience surveys",

but concluded more seriously that they really "talk to the same people over and over again". CADA seeks to measure the connection their investment creates for the community, however, they admit that they are still working on these indicators for current and future analysis (Emiko) and "use direct, indirect, induced impact formulas to collate reports". Beth sees measurement purely as adherence to Calgary's Council budget and Council priorities. Overall, this shows that there is no standard approach to outcome data collection despite all participants agreeing that it's important and that there is not enough measurement of creative industry outcomes.

However, there should be an understanding of desired, and measurable, outcomes before any local government support is given (Beth). She talks about areas to measure when considering applications for support including: Is the organisation resilient? Have [they] added any real depth to the community? Have they extended their reach and increased their numbers (not just the number of people coming in the door, but expanded the breadth of attendance by the community)? This approach has enabled Beth to report back on a different set of 'numbers' to Council that tell a different story. She believes the key question is "are you achieving the outcomes?", but suggests this is often difficult to exactly define and then measure.

In Emiko's organisation there has been a change in approach to measuring investment outcomes - the shift is from budget management to "how you do put Calgary on the map". However, even she admits that the CADA Strategic Plan is broad so "it's not hard to demonstrate [positive outcomes]". While they do collect numbers, they really "want to move towards what does this mean and what is different because this is here?" She notes that the Canadian Index of Wellbeing is one of the few tools that include the Arts and culture as a measure. Overall, Emiko's comments align with those of others that there is difficulty with value and outcome measurement due to the nebulous nature of the less immediately tangible 'impacts' creative industries can make.

In Newcastle, Julie speaks of the importance of the quadruple bottom line (economic, environmental, social and cultural outcomes) although she admits that "if you can't put a number on it Council are not interested". Christopher agrees, measures are "always hard, often anecdotal". Susan believes that, pragmatically, outcomes are not measured "just celebrated" noting it is hard to measure the benefits of creative industries with numbers. Liz believes that measuring the value of the arts presents a great challenge and that "[we are] in a society today that is all about what you deliver [outputs] [and] what you measure is often not the [aspects of] greatest value". Mardi agrees that Newcastle City Council tries to measure

impact - and sometimes that impact is overt - or is a by-product of something else or "may not have been one of the aims of a project but we are happy it happened". Christopher's comment: "artists don't seem to pay attention to the measurement".

So it was found that local government believes that measurement of outcomes is a crucial component to ongoing service support and development of the creative industries, but admit that it is not always easy and often comprises just attendance numbers and/or ticket sales. The comment from Liz that what is measured and what is of value may not be the same thing is very pertinent and was a common thread throughout these LGPs perspectives. This emphasises the major problem of evaluation using objective performance indicators, when subjective measures may give a better indication of success.

Taking into account Christopher's comment above: Do the CIPs pay attention to measurement or have any opinions on measurement at all? Interestingly, the data infers that they engaged with questions on measurement. For example, when asked their opinion on the statement "the arts deliver economic impacts for my community", 86% (39% agree and 47% strongly agree) agreed that they do (Figure 5.17).

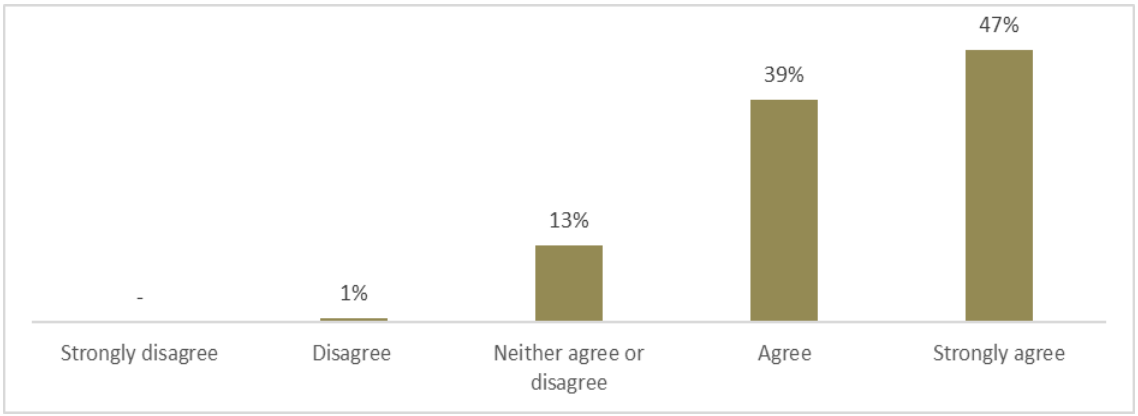

Figure 5.17 - Creative practitioner perspective on the Arts delivering economic impacts for their community collapsed overall participant responses (n=150)

When asked for their perspective on "the arts deliver social impacts for my community" 97% agreed (25% agree and 72% strongly agree) outlining that they agree that the Arts deliver social impacts (Figure 5.18).

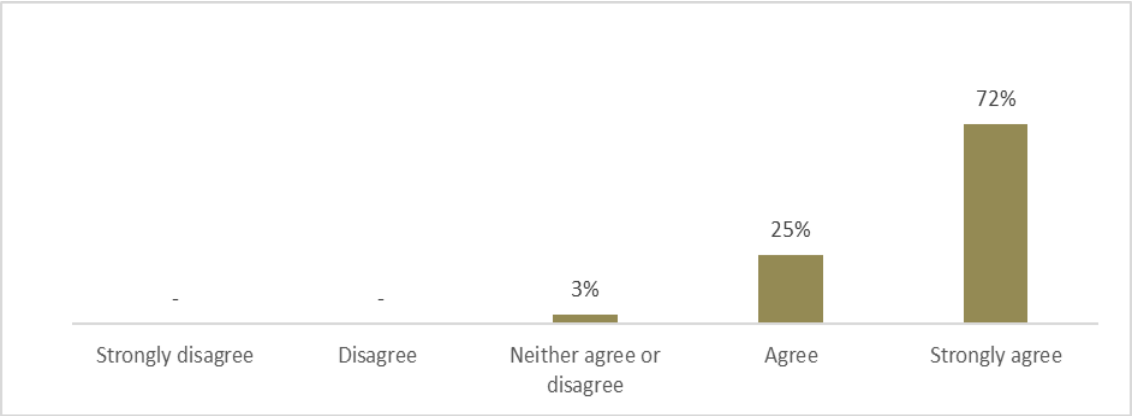

Figure 5.18 - Creative practitioner perspective on the Arts delivering social impacts for their community-collapsed overall participant responses (n=150)

Interesting, the CIPs support the LGPs perspectives that the measurement is, however, rarely accurate. Figure 5.19 demonstrates the response to "economic impacts of the Arts are rarely measured accurately" with 83% agreeing [36% agree and 47% strongly agree) from Newcastle and 87% agreeing (41% agree and 46% strongly agree) in Wollongong. This contrasts with Calgary where respondents were more optimistic with 68% of respondents agreeing that economic impact measurement is accurate (43% agree and 25% strongly agree).

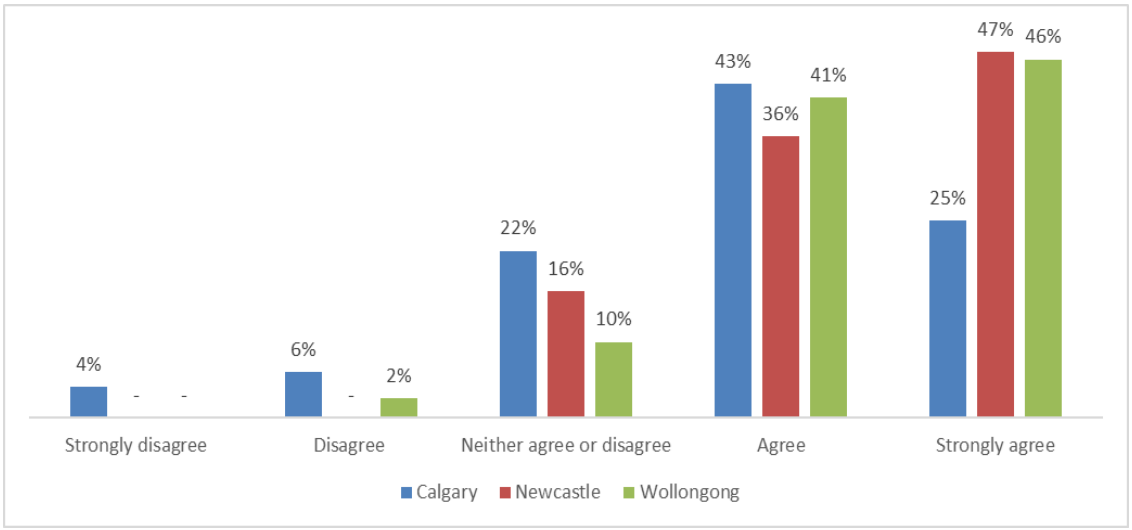

Figure 5.19 - Creative practitioner perspectives on the economic impacts of the Arts in their community rarely being accurately measured by city (n=147)

In response to "social outcomes of the Arts are rarely measured accurately" Figure 5.20 demonstrates that 83% agreed [38% agree and 45% strongly agree) in Newcastle, 85% agreed (34% agree and 51% strongly agree) in Wollongong and, again, Calgary CIPs were more optimistic with only 60% agreeing (27% agree, 33% strongly agree).

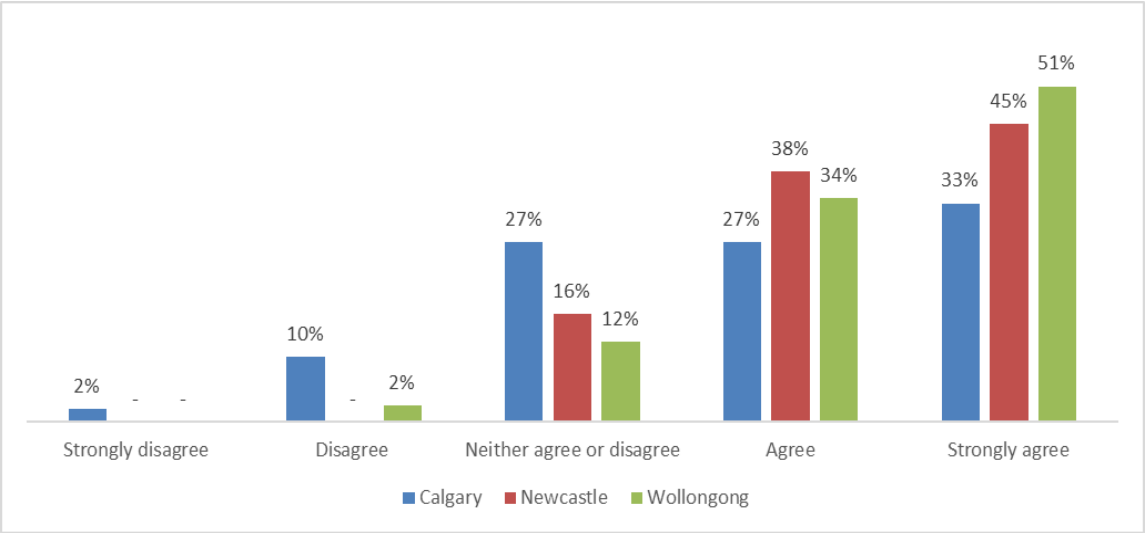

Figure 5.20 - Creative practitioner perspectives on the social impacts of the Arts in their community rarely being accurately measured by city (n=147)

Responses outlined in Figures 5.19 and 5.20 generally reflect that CIP perspectives are similar to those of LGP that measuring economic and social impacts is difficult and there is little accuracy.

In an open-ended question, CIPs were then asked "how is your success and value currently measured and reported to your community?" They responded with:

- financial success [N40, N87]
- employment in the industry [C44, C89, N11, N24, N27, N31, N44, N75, W35]
- social media [C19, C21, N2, N5, N14, N35, N61, N97, N104, W5, W44]
- other media attention C7, C8, N2, N12, N33, N64, N74, N101, N104, W5, W9, W10, W15, W36, W40, W47]
- commissions and awards [C11, C19, C30, N2, N38, W61]
- touring opportunities [C49]
- sale of work [C11, N45, W7, W32, W39, W40, W56, W59]
- audience feedback [W48]
- annual reports [C13, N6, N74]
- attendance numbers [C9, C43, C49, C57, N6, N9, N16, N99, W56]
- quality and quantity assessments [C7]
- peer juries [C7, C47]
- recognition by peers [C12, C18, C21, C47, N65, W33, W44]
- ratings/reviews [C48, C77]
- personal feedback [C48 ,C52, N9, N41, W2, W8, W9, W23, W24] and
- economic accountability [C40, C57, N4].

Many CIPs, however, responded that they do not know how their success is measured currently [C14, C42, C79, C80, N8, N20, N32, N72, N76, W16, W64], some don't think it is being measured [C22, C38, C56, C76, N26, N39, N98, W1, W4, W11, W14, W23, W30, W31, W34, W58] and others suggested that it could not accurate or appropriately measured: "how do you measure 'culture' and the intangibles of other creative thinking outputs?" [N1]. One Calgary CIP outlined a variety of questions that might indicate 'success' "Did we contribute to the social capital? Did we improve the economy? Did we have any impact in the community of artists, or community of individuals?" [C35].

An interesting observation (from a Calgary CIP respondent) was a lack of accountability from funders. When a CIP were successful with a grant they were expecting some accountability measures - to provide receipts or photos of work - instead they only had to comment that the money had been helpful and if they showed work regularly [C60]. This inferred that there was a lost opportunity for further indicators to be developed and measured that would enhance CIP experiences by, perhaps, capturing the level of their impact and/or efforts.

Interestingly, when CIPs were asked "What do you consider could be useful measures of your success and value to the community?" some provided suggestions regarding the enhancement of the delivery and appreciation of their arts practice. This misinterpretation of the question suggests that, perhaps, measuring the success or value of their practice is not fully understood by CIPs and they do not believe that artists need to measure their success. This concurs with Christopher's earlier comment about a lack of interest in measures but now (after seeing an engagement with economic and social impact management) suggests that this might be more specifically explaining a lack of immediate personal engagement or interest in the collection of data specific to their art practice (as opposed to creative industries as a whole).

For interest sake, the actions to support the arts that this group provided were: community support to the arts - hire musicians, attend concerts and shows, buy art [C5]; getting projects off the ground [N1, N8]; the overall success of the 'cultural activity' [N4, N101]; and revitalisation of spaces described as "the social (& by proxy economic) 'dynamism' of previously abandoned areas of the city" as a good measure" [N4].

The CIPs who did respond to the actual question suggested measures including: number of exhibitions for new and emerging artists [W34]; attendance numbers [N4, N9, W35, W56]; word of mouth feedback [W35]; media coverage and reviews [C21, C40, C44, N1, N6, W3, W24, W44]; sale of work statistics [C44, C47, N40, N61, W7, W10, W16, W44, W56]; enquiries

at Tourism offices regarding exhibitions, tourism numbers (visits to galleries, events, exhibitions) and range and diversity of events being held in the region [W13]; income generated [N27]; performance bookings [C44]; media [C21, C44, N1, N26, W24, W44]; economic indicators [N2]; employment [N76, W23]; number of new creative businesses/galleries & exhibition spaces [N4]; success with grants [C60, N13, N65, W24]; recognition [C4, C9, C18, N16, N41, N99, N105, W2, W8, W25, W57, W61]; audience satisfaction [N74]; surveys C77]; participation rates [N6]; and sales figures [C44, C47, N6, N40, N61, W7, W10, W16, W44, W56].

One CIP also commented that "creating supportive community networks and an increased sense of place, visible public art work in community spaces" [W11] were measures of success and another that "the value to the community is in the art forms existence and its visceral connection to the community" [C7].

There were other interesting observations noting that "the vocal support of elected Council representatives including the mayor supporting the artistic community would have an effect on how the public views arts in the city" [C60]. The point was raised that there should be outcomes not measures such as "a more cohesive and integrated community" [N7] and "level of happiness" [N31], but, as the LGPs stated, they do need outcomes and they still need to measure them, so one does not replace the other. Final observations of what success looks like were to "have financial independence through creative pursuits" [W30] and seeing the" arts valued enough that it is well promoted for the tourist industry" [W32].

A Calgary CIP, commented more philosophically that "success or failure of art or an artist cannot be measured" [C7] while, from a Newcastle perspective, one CIP commented "as a creative industry practitioner, I don't think that success and value to the community can be measured through standard metrics and in fact, I think the whole idea of measuring its success and value is antithetical to the whole point of creative endeavours" [N32].

Some CIPs also took the stance that the arts should not have to be measured because it is beyond the skill set of non-creatives to do so: "it is difficult if not impossible to measure the 'success' and 'value' of a practitioner to the community, since very often the community are not qualified or experienced enough in the arts to understand the value of what is being given to them creatively and culturally" [W40] and "my own concept of my work and my success is the most important thing to me" [N35]. This points to the suggestion that even asking this question about measurement was against the principles of artistic expression and - "displays a

lack of understanding as to the necessary human value of art in/to the community through the very existence of art and its practice" [C7]. Furthermore, "only bureaucrats and business place an importance to measuring success and value - artists immerse themselves in the creation of art, there is no need or room in the creative psyche for measuring success or value there is only the need to create" [C7].

A final comment on value fuelling an ongoing debate around the role of sport when defining cultural activity (for example (Gibson & Kong 2005:543; Stevenson et al. 2010:252) comes from a Newcastle CIP saying "the arts are recognised and valued by the community as much as sport" [N100] and a Wollongong CIP "attendance by local government members that take an interest in Arts and not just attend sporting events" [W15].

5.9 Discussion: What is community value and is its measurement important? What is the influence of a "sense of place" and networks for local government and creative industries to create community value?

5.9.1 Community value and value measurement

In this research, both LGPs and CIPs agree that the Arts deliver social benefits via positive impacts for the community and that local government can demonstrate a contribution to the creative industries through foundational inputs (as demonstrated in chapter 4) and in other ways outlined here including networks. The value placed on these contributions is different for different people, at different times and in different places thus further adding to the complexity of obtaining reliable and comparable measurement of impact, outcomes and their value. Achieving this is, however, important as "demands for greater accountability for public monies have intensified, placing increasing pressure on government-related agencies to use statistical evaluative measures, or statistical 'indicators'" (Madden 2005:217). The findings here do suggest that local government agree that they need to be accountable to the community and the projects they fund need to be accountable back to them.

Gray (2006:103) considers the definition of the term culture used by government that creates challenges to the capacity of practitioners to measure their impact - "Is it possible to demonstrate that parks and fashion, let alone individual relationships and shared memories, make a positive, identifiable, contribution to goals of social inclusion?" Despite the fact that creative practice often impacts social inclusion in a positive way, social inclusion does not

always result in a tangible cultural policy outcome (Gray 2006:105).

Local government, for example, support the delivery of festivals and this was considered an important contribution to creative industries by LGPs and CIPs, and in turn, festivals were perceived as generating social impact. However, participants perceived it as difficult to measure the success (or value) of festivals as they often felt that they were referred to as being 'fuzzy concepts' and often just attracted descriptors such as 'vitality,' 'vibrancy,' and 'liveability'. Social well-being and its ability to 'sell their city' were clearly important to local government and likewise being part of the product was important to CIPs but could these be measured?

When trying to measure value for creative industries, it therefore emerged that there are challenges but, despite this, attempts need to be made to connect to the purpose of creative industries and, for local government, this is likely to be a policy outcome as Throsby (2005) explains:

> ever since human beings began to make music, tell stories or paint pictures, art has had its own logic, its own rationale, its own self-evident justification. So a policy stance - whether at commonwealth, state or local level - that focuses more on economic and social outcomes than on artistic and cultural outcomes as a basis for the public interest is at best incomplete, at worst counter-productive.

Allen (2006:293) agrees that "if arts-funding decisions are increasingly contingent on outcomes, impacts and other indicators or measurements of activity, then there is continuous pressure to define and refine what the aims of a public arts policy should be". Mercer (2009:196) predicts that "before you can 'count' culture you have to know what counts as culture for the stakeholders and communities involved". Böhm and Land (2009:81) consider the conundrum of authenticity and legitimate investment return illustrating:

> for creativity to be authentic, it needs to be free from restraint and autonomous; but to legitimate the investment of public monies into the arts and culture, the autonomous expression of free creativity must be constrained by the interests of economic accumulation, and its value measured.

This research demonstrates that, according to LGPs, measuring value is often difficult to articulate across such a broad range of activities (with so many different qualities). So, rather than measures, success comes to be recorded anecdotally (for example - case studies) or is

narrative based (for example – 'success stories'). All LGPs perceived a void in sector-relevant tools to undertake the measurement task despite all LGPs expressing a desire to have them. For local government this makes assessing the value of their contribution and its impact more difficult. Miles (2005:894) explains how in the 1980's and 1990's the "lack of evaluation of benefits inhibited the commissioning of public art" and local government suggested in this study that, it in many ways, it is still just as difficult to measure and articulate the value of public art today.

Belfiore and Bennett (2009:18) suggest, however, that it is important that consideration be given to understanding the objectives and perceived social outcomes to enable impact measurement tools to be developed and utilised:

> In the arts sector, as elsewhere, it has no longer been enough for agencies funded by taxpayers to assert the value of their activities: it has been necessary to provide evidence of their success in meeting predetermined performance targets. However, the production of evidence to meet the demands of evidence-based policy-making is not synonymous – or at least has not been up to now – with an honest attempt to understand either the social impact of the arts or the conceptual and methodological difficulties that stand in the way of gaining such an understanding.

There are many approaches to measuring creative industries 'value', including from the perspective of its economic impact or from an environmental perspective via public value campaigns (Allen 2006:296) or via the well-used audience research and visitor surveys (Belfiore & Bennett 2010:126). Literature discusses hard indicators - such as income, attendance numbers, profits - and soft indicators - those harder to measure including "aspirations, feel good factors, sense of pride in place, confidence, new skills development and community spirit" (Dungey 2004:412) and "quality of life, social impact, community pride" (Liddle 2003:36). Goff and Jenkins (2006:190) believe this "government insistence on hard evidence" causes some of the most innovative examples of value contributions to be missed. Indeed, Wood and Taylor (2004:389) identify "a growing creative industries sector is a useful indicator of the strength of a local area's ability to support the development of creativity".

Allen (2006:293) further highlights the challenges related to determining worthwhile measurement for the Arts:

> what benchmarks are appropriate to adopt, and what will be the baseline data for internal development and comparative performance? How should we think about the significance of the Arts, and given the historic controversy about its purpose and form,

> how can a public policy framework, divided by contested value positions but united by a performance management ideology, prove acceptable and workable?

Interestingly, this call to action mimics those faced by the tourism and leisure industries over a decade ago with Haley et al. (2005:2) stating that the impacts of tourism were difficult to measure because they were "predominantly descriptive and lacking in a consistent approach to management". However, they, like others in that sector, went on to create an industry standardised approach in the World Tourism Organisation's "Indicators of Sustainable Development for Tourism Destinations" (2004) which compiled and demonstrated potential use of both hard and soft indicators. This suggests that LGP practitioners could actually embrace the interconnectedness between creative industries and tourism – as established in this study – to bring in tourism expertise in this arena into their sector to help with moving this agenda forward.

So, from a LGP perspective, measures are about demonstrating local government as achieving 'best value' spend to justify use of ratepayers funds on creative industries to increase community recognition (or legitimisation) of local government's contribution in this arena – given that it is not roads, rates or rubbish.

In contrast, CIP perspectives on what constituted the 'what' and 'why' of the measurement of their value or success in the community was varied including that non-creatives do not have the skills to measure the value of creative industries practice and that measurement of understanding or purpose is against the principles of artistic expression. One CIP inferred that only local government was interested in the process of measurement.

If the sector is to progress impact measurement efforts, a key finding here is that it will be critical to establish a shared understanding between local government and creative industries on why measurement of value (both in terms of dollar expenditure and social impact) is important. Local government must clearly articulate the outcomes they wish to achieve from their contribution 'inputs' and outline the role they should (legitimised by policy) and could (as influenced by demand) play. This role needs to evolve towards undertaking accurate measurement and reporting of both the economic and socio-cultural outcomes of projects or programs. CIPs may need to understand that this expectation for measurement and reporting is non-negotiable and is now vital to funding - as outlined from LGP perspectives in this study - this can no longer be an ill-defined optional extra.

Mercer (2009:201) suggests that:

there is a real need for a new suite of specifically cultural benchmarks, objective (how many museums) and perceptual (do we want to go, feel comfortable and included there?) which can be assessed by stakeholders and act as publicly-owned performance indicators for government programmes.

This research supports Mercer's suggestion of shifting from 'how many museums' to 'how are targeted cultural programs delivered?' and measuring how community-inclusive they are.

Overall, key learnings were that it is important to determine the measurable goals for any creative industries strategy; to then measure against goals to determine where the greatest value was achieved and to try to determine which specific parts of highly valued projects or programs worked. Supporting this approach are LGP perceptions that there is a need to shift from measuring budgets and counting numbers towards determining measures that explain how creative industries can put a city on the map – to determine which indicators tell LGPs how different stakeholders are building, reinforcing and then articulating a city's uniqueness. Socio-cultural impact measurement is increasingly critical for local government to justify their support of creative industries that are, as found in this study, perceived as, but not demonstrably achieving that outcome.

5.9.2 Sense of Place

Sparks and Waits (2012:34) describe a sense of place, public art and well-designed public spaces as contributing "to the visual landscape and character of a state or city" and this leads to "a common identity and set of values" (Adams & Hess 2001:14). Baxter et al (2012:iii) describe "identity being how residents interpret their place, while image is the perceptions of people living external to the place" indicating that a sense of place is also about identity. Mercer (2009:183) explains that, throughout history, citizen formation is about "identity and a sense of place" while Wood and Taylor (2004:394) colloquially describe sense of a place as "the way things are done around here".

LGPs in this research supported the 'sense of place' of their city via their contribution to creative industries – they felt it was important for local government to influence how the world sees their community. Perception of 'sense of place' can be elusive and the LGPs agreed it can incorporate many things including buildings, vision for the city, architecture, projects, how you feel and 'civic pride'. Both Calgary and Newcastle LGPs had seen and experienced a positively changing 'look and feel' in their cities that they attributed to their investment in

creative industries and thus claimed as a positive outcome of their engagement in creative industries.

Ho (2012:39) asserts that "research on the social impact of the arts invariably highlights the importance of community-building and local identity and image" thus generating a sense of place while Lange et al. (2008:536) elaborate:

> governance options in the case of creative industries need a conceptualization of space that goes beyond the understanding usually applied by city administration. Creative production not only happens in a particular place, but its players constitute space by various forms of social interaction which in its turn is constitutive of creative production.

Here it was found that LGPs were aware of the importance of place, but this was not the case for CIPs. Only in Newcastle were CIPs aware (or felt most strongly about) place – this would seem to be due to the influence of Renew Newcastle on that city, as that initiative has an agenda specifically focused on artists changing spaces and creating places.

Giving a city a specific identity or 'brand' can be seen as part of an economic strategy (Currid 2009:374) and by branding a specific space an 'experience place' (Johansson & Kociatkiewicz 2011:393) can impact on a city by creating an identifiable identity or iconic attribute. Atkinson and Easthope (2009:65) describe "a formula that combines a focus on the new economy, investment in cultural resources and an attempt to create a vibrant sense of place" suggesting that there is a link between economic strategy, creative industries and the importance of place. Lange et al (2008:538) reminds us that whilst cities "have particular characteristics that when identified and influenced properly can help them position themselves [they] are not interchangeable [and] 'place matters'" - for LGPs and Newcastle CIPs this sentiment was definitely the case.

Pratt (2009:1043) outlines the heritage of a city as it links to place and talks about "the creation of new infrastructures, or new practices, that become associated with a place and hence create a unique experience" perhaps supporting the development of 'experience places' referred to previously. Jamieson (2004:67) speaks about the "altered sense of place" created by festivals which Quinn (2005:928) supports stating that "festivals have long constituted a vehicle for expressing the close relationship between identity and place". Festivals are short term activation processes that do enable communities to celebrate their connection to their city and are important to CIPs as a means to assert their practice. The contribution from the

findings, that Calgary City in particular has made to festival and cultural celebrations, directly supports these assertions.

When considering the concept of a city being 'distinctly artistic' the findings were different overall for LGPs and CIPs. Calgary LGPs believed their city to have some distinctiveness about it yet this was not supported by the CIPs. In Newcastle, there was limited LGP support of this concept, however, the CIPs believed their city was distinctly artistic. Perhaps this implies that being distinctly artistic is not what Calgary CIPs aspire to (or it had not been framed for them in these terms) whereas the Renew Newcastle initiative may have helped their city's CIPs view the city in that way.

A long held concept of city-centre precincts (as place) ''has become popular again" (Bontje & Musterd 2009:850). Indeed, in Newcastle, a desire to reinvigorate the city centre via creative place-making activities was the impetus for Renew Newcastle. However, García (2004:314) cautioned that LGPs should be looking out for "'spatial dilemmas' such as tensions between city centre and periphery and the risk of gentrification". Indeed, LGPs in this study did express some concern about the long-term affordability in the old city centre that CIPs were, effectively, revitalising.

Overall, this study reinforces the importance of a sense of place in creating a city where people (especially young people, artists and creative practitioners) want to – and can afford to - keep living. The role for local government, in the words of one LGP, is to "reflect our stories as part of our identity and place" (Mardi, Newcastle) so as to reflect the city as it is now while supporting what it aspires to become.

5.9.3 Networks and partnerships

Antcliff et al. (2007:371) explain that creative industries "rely on networks to foster collaboration, trust and co-operation" with Brennan-Horley (2010:11) outlining that "any attempt to draw boundaries around a 'creative industry' cannot ignore the various social networks that link sites of sociocultural interaction, including performance spaces and virtual communities, and private spaces of rehearsal". This study found that CIP relationships with other individuals, creatives and organisations are critical - these relationships add value to their art practice. LGPs see themselves as partners or connectors in these networks and believe that they assist CIPs to make linkages that increase creative industries' business potential (as discussed in Chapter 6).

CIP networks are broad, diverse and provide a range of functions including support, information sharing, project participation and practice development. It is also about creating connections and connectedness via creating relationships. Indeed, according to Schneider (2009:646): "social capital networks are more than simply connections; they are ties that people and organizations use over time to get access to the resources". Clare (2013:52) argues that "the ability of workers to succeed in the creative industries is to depend heavily on personal relationships". This study's findings support this case with CIPs describing the difficulties they encounter when they cease being part of an organisation or institution.

Lin (2001:41) suggests that from a social capital theory perspective "it's not just what you know but who you know". So a lack of social networks according to Siebert and Wilson (2013:6) can even prevent opportunities for basic work experience.

The findings here suggest that, for CIPs, this may sometimes be the case regarding work and funding. LGPs could learn how to respond to these network resource requirements and collective CIPs needs. Indeed, Renew Newcastle has created its own network to support creative business development and, as demonstrated from the research findings, does appear to have improved how supported CIPs feel via networks.

So, it has been determined that relationships are important. Adams and Hess (2001:15) describe this as part of a fresh approach: "the new understanding of networks [which] establishes the importance of the network of relationships between decision-makers, stakeholders and clients in the policy process". Likewise, Wood and Taylor (2004:393) reflected on this when illustrating the success in generating creative industries outcomes in Huddersfield: "one factor that constantly recurs is the strongly embedded and committed nature of the key independent agencies and creative businesses – their tremendous loyalty to the town and to each other". It is implied here that a strong social network might build the resilience required to sustain creative industries and the individuals involved.

This research indicates that local government needs to establish and – importantly - maintain relationships. While all LGPs agreed that their role is as 'translator or conduit' rather than an organiser or leader of networks they may either need to re-evaluate this or redefine this to CIPs who believe that local government should be building networks on their behalf.

It is clear that relationships between CIPs and LGPs is an important element underpinning the potential success of creative industries in a city but, there is not yet a common understanding

by LGPs and CIPs of what networks are, what they should set out to achieve and how networks are different to partnerships. Whilst both networks and partnerships should have a shared common goal, networks are often more generic whereas partnerships are purposeful (usually centred around specific projects). This doesn't seem to be clear to all stakeholders currently because, as some LGPs identified, perhaps local government role in empowering CIPs might simply be to bring people together and let them build their own network.

5.10 Conclusion

Value is the "relative worth or importance that something holds" (Dictionary.com 2016) for an individual or group and for a community, value comes to mean something that is worthwhile or important to that community. Measuring the value of creative industries to a community was determined, from an LGP perspective, to be important particularly because local government is accountable to the community for spending public monies. However, it was also recognised by LGPs that communities also value civic pride, innovation, inclusivity, creativity and other beneficial (but only anecdotally documented) social impacts – enhancements that help create the city that the people wish to live in.

From this it is evident that concerted efforts should be put into developing measures for currently less tangible benefits for communities as derived from creative industries. These would, in turn, lead to measures that demonstrate how local government has contributed to these outcomes. This said, there was an apparent disconnect between the expectations (and understanding) of local government and that of CIPs. This should be further explored in order to work towards developing a shared understanding regarding creative industries measures in the future. This exploration supports the basis attributes of Social Capital Theory, those of reciprocity, trust and cooperation towards a common goal.

One recurrent theme, that may even underpin some future measures, was the important of sense of place to a city. Understanding the influence of a sense of place is important for a city that wants to create an identity that will deliver value back to their community and, for creative practitioners, it is acknowledged that 'sense of place' could build common ground between LGPs and CIPs as place is often the focus of their CIP work and creative output.

Finally, networks were seen to be a critical input into CIP practice. While LGPs do not currently see themselves as having a role leading networks, CIP feedback suggest it may be an area they wish to evolve more into as it may support the growth of further common ground - networks

as an additional area of opportunity for local government to contribute creative industries. In a future theoretical model the acknowledgement of sense of place would play a critical goal.

CHAPTER 6 Phase II – Findings C: Motivation for local government to influence creative industries and their actual impact

This chapter examines the factors that might motivate local government to invest in creative industries and how this relates to what can (or cannot) be delivered by local government. It outlines how local government contributes to, or potentially hinders, the success of creative industries practice and how the positive outcomes of creative industries in a community could be maximised. The themes examined are the impact of creative industries on economic development and tourism (itself an economic development strategy) and the advocacy role of local government to enhance impact of outcomes. Finally, the CIPs give their perspective on the contribution of local government to their practice and development.

6.1 Local Government Impetus 1: The potential for economic impact

Throsby (2005) talks about the significance of the creative industries to the economic sector and postulates that their economic significance will increase in what he describes as the 'information age'. Throsby (Throsby 2005)observes that “government interest in these economic aspects of cultural policy is warranted and indeed important to our continued economic growth”. This means that the development of creative industries informs the cultural policy agenda as well as impacting economic development strategies. The LGPs in this study agreed - they observed and recognised the growing impact of creative industries on the economy.

Calgary's economy is driven by oil and gas, as noted by all LGPs in this city. With a population of 1.2 million, Luke Azevedo (Commissioner Film, Television and Creative Industries at Calgary Economic Development) describes oil and gas as 'driving' their own economy. Tom McCarthy, General Manager Calgary Arts Development has described creative industries as “the other stuff” that Calgary needs to attract the 'best and brightest' to sustain the oil and gas economy and, subsequently, the community. This description is apt as often it is difficult, as previously discussed, to describe what the ‘other stuff’ actually is.

There are many ideas and strategies identified and articulated in the 100-year vision "Imagine Calgary" that identify creative industries including film, theatre, writing, visual art, design and education; industries that contribute to economic development and prosperity (Beth Cignac,

Manager Arts and Culture, City of Calgary). This indicates that the community are aware of what the creative industries are or, at least, the value that these activities deliver to their community.

Emiko Muraki, Director of Community Investment and Impact at Calgary Arts Development Association (CADA) agrees that there is an economic impact from creative industries and sees it mostly in tourism and travel. She states that "hotels in Calgary are investing [Canadian] $1.1 m over 3 years in the arts as they can see the impact on tourism" demonstrating that there is again an acknowledgement of the impact of the arts including creative industries. Owen Tobert Calgary City Manager talks about 'deal flow' where downtown Calgary is the third largest 'deal flow' in the world for oil and gas, generating amazing wealth (in 2012) and how this needs to be harnessed to enable investment in creative industries to have their own input into economic development of the city.

In Newcastle, Christopher Saunders, General Manager of Renew Newcastle states that not for profit organisations are here for the benefit of the community however, "independent research done for Renew Newcastle shows the return on each $1 is $11" demonstrating, he believes, a direct economic impact of the creative industries. Jan Ross –Economic Development and Tourism Manager, Newcastle City Council, describes "tentacles that the creative industries touch and develop other businesses" again generating additional impact from a single creative industries entity. Christopher agrees saying "it's not just about the artists it's about the purchasers who go shopping then lunch and restaurant knock-on effect". Events stimulation (Mardi Ryan, Cultural Development Coordinator Newcastle City Council) and hub development (Susan Denholm, Place Making Facilitato Newcastle City Council) can be influenced through economic development and in turn impact it. These comments demonstrate there are measurement models for economic development and that there is the potential for creative industries outcomes to fit this model.

Jan believes you can see the direct, and indirect, impacts of creative industries and if they have a commercial element you can measure them, but is not confident herself of the measuring processes. Christopher asked the same question: "How do you measure it?" Creative industries "create the ability to put an economic term around the arts so they can be taken seriously" according to Jan in her economic development (ED) role. Susan believes the ED team are now recognising the creative industries as a growing industry because of the economic impacts they can produce - as Julie Baird, Museum Director, Newcastle City Council, says, "culture raises the level of property values".

Liz Burcham, Cultural Director was the only Newcastle LGP who believes Council, in relation to economic development as one of its business roles, is "not interested in creative industries or micro businesses and has never got a run in those conversations". She believes Council is more interested in outputs versus outcomes and creative industries (and cultural development) are often more outcome, than output, focused.

Overall, the LGPs saw a strong link between creative industries and economic impact and/or prosperity - this was strongest for LGPs in Calgary.

Now considering the CIPs perspective, when asked the question: "how much do you think local government should influence using arts/creativity as a generator of economic success more broadly (direct economic development strategy)" the data infers that CIPs supported the statement and believed that local government should be using the Arts as a generator of economic outcomes (see Figure 6.1).

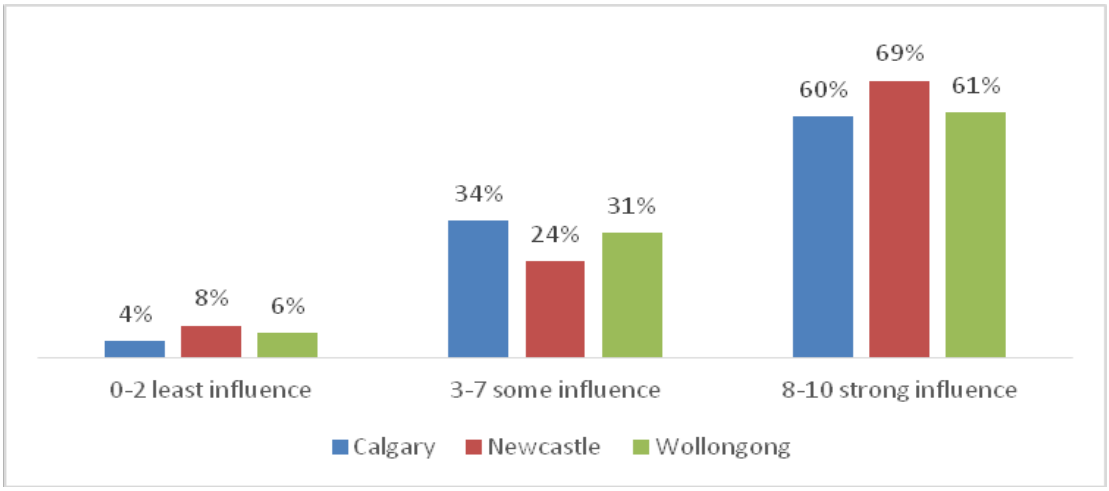

Figure 6.1 - Creative practitioner perspectives on the influence local government should have using Art as a generator of economic success collapsed aggregated scores by city (n=153)

When it came to the question: "how much do you think local government [does] influence by using arts/creativity as a generator of economic success more broadly (direct economic development strategy)", however, the CIPs do not support the LGPs perspectives. Whilst agreeing that local government have some influence, only between 14% (Calgary and Wollongong respondents respectively) and 18% (Newcastle respondents) indicate a strong influence by local government using Arts as an economic development generator (Figure 6.2).

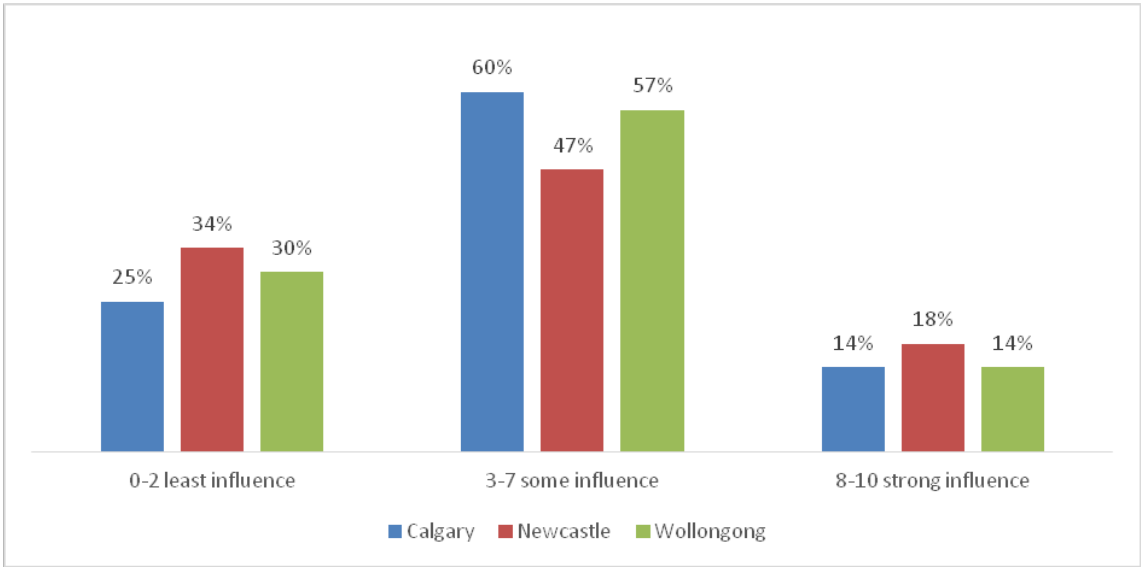

Figure 6.2 - CIPs perspectives on the influence local government has using Art as a generator of economic success collapsed aggregated scores by city (n=146)

The CIPs commented (as derived from extended responses in the survey) on the positive influence of their practice on economic development in their cities. All who chose to comment mentioned that an ability to make a viable income from their creative practice was a tangible economic outcome for them. In Calgary, the comment was made that "in difficult economic times like these the funds for the public arts program should be invested in LOCAL artists" [C20] inferring that this may not always be the case, but is perceived as vital in economically challenging times.

In Newcastle, the role of small business was emphasised as a mechanism to generate an economic dividend when "visitors from around the region come to my initiatives and use local restaurants, cafes, other tourism places when they come" [N101]. Both Newcastle and Wollongong respondents commented in extended responses to the question of using Art as a generator of economic success that creative practice [N45, W13], economic benefit [W53] and city transformation [W64] were potential outcomes of this approach.

Wollongong respondents would like the opportunities generated by creative industries to be better understood; that place-makers and entrepreneurs offer a "rich texture of experiences around food, music, skills and community activity which are transforming our city" [W64] which, in turn, encourage spending in the local economy. This is reflected in a wide range of Council supporting documents that discuss and acknowledge the contribution of creative industries to economic outcomes and support the ideas expressed by the CIPs. For example, the Wollongong Cultural Plan talks about the smart economy and specifies a range of specific

strategies targeted at economic development (Wollongong City Council 2014:7,5) while the Public Art Strategy reflects key themes, "which are central to the future direction for not only the arts but social, economic and environmental development across Wollongong and the Illawarra" (Wollongong City Council 2016c:5,7). So, reflecting the enthusiasm of CIPs, the Wollongong Economic Strategy identifies creative industries as a key future industry driver (Wollongong City Council 2013:20).

Overall, there was agreement between LGPs and CIPs that creative industries do generate an economic benefit for communities and this potential positive economic impact is something local government could - and should - influence directly and indirectly albeit difficult to identify its measurement and reporting. However, local government is not seen by CIPs as strong in this undertaking.

6.2 Local Government Impetus 2: The economic and social value of the visitor

Art and culture are key tourism (and economic development) strategies (Currid 2009:372). As illustrated by Breznitz and Noonan (2014:597), the "existence of art and cultural institutions such as museums and theatres draws outside funding and visitors to a region". This suggests that the investment in cultural infrastructure might, at times, be better understood from the visitor perspective as agreed by LGP respondents in Calgary and Newcastle.

Luke outlined that the Calgary Stampede, a significant cultural event, draws 1.4 million visitors and contributes [Canadian] $200m to the Calgary economy. Beth elaborated on the 300 plus festival and events delivered in the city provided for locals and visitors alike while Emiko outlined the investment by hotels to attract tourism dollars. In Calgary, tourism promotion and pricing is handled by Tourism Calgary, but CADA works on the product - including investment in the creative industries to enhance any potential economic impact (Emiko). Tourism is an important economic strategy and, according to Calgary's LGPs, cultural industries make an important contribution to the tourism product and, subsequently, the financial benefits of tourism in Calgary.

In Newcastle, Christopher has seen how public relations opportunities presented by tourism can achieve recognition for his city. He notes how Newcastle City Council, through its Public Relations Department, achieved an article in Jet Star (an Australian lower cost airline, owned by QANTAS) in-flight magazine with Renew Newcastle as the lead story and, again, another on television program, Sydney Weekender. He goes on to say "it's about balance and about what

makes this city exciting. And what the city is being sold on now, is that there are these artisans - here these makers - [it's a] place to come where artists are - [an] exciting place to be. [We] need to retain this as the city evolves". Christopher believes that while economic outcomes are important "social wellbeing is the ability to sell the city to a global audience". This suggests that whilst economic impact is advantageous, social impact needs to also be valued.

Mardi thinks Newcastle has become an attractive place for people because of its festivals and other events, but she does clarify that the "biggest tourist market is family and friends visiting". This considers tourism in a different light as family or friends may be less likely to invest in accommodation and restaurants so there may be less economic benefit from this group than other tourists. However, Mardi acknowledged that many visitors or audiences to the cultural institutions do stay overnight and believes that creative industries are thus rightly seen as a critical part of the tourism economy and, in any case, they would enhance spending opportunities for those just visiting family and friends.

Susan comments that tourism "used to be very beds focused, but now [we're] working towards making Newcastle a better place to come and invest or move to or move their business to and that is economic development so you need creative industries and a buzzy place first". Jan agrees that if "you don't engage and involve with the creative industries it can negatively affect tourism". From her perspective, creative industries' contribution to tourism is not negligible - if it's lacking, there is a negative impact on tourism.

Overall, LGPs did believe that creative industries contribute to their city's tourism strategies and outcomes. It is of particularly high value, in economic terms, when it results in visitors coming into the region as opposed to entertaining locals (or lower spending family and friend categories).

Now considering the CIP perspective, Figure 6.3 demonstrates that CIPs believe local government should influence art as a vehicle for promoting and marketing, in response to: "how much influence do you think local government should have using Art as a vehicle for promoting and marketing towns and regions".

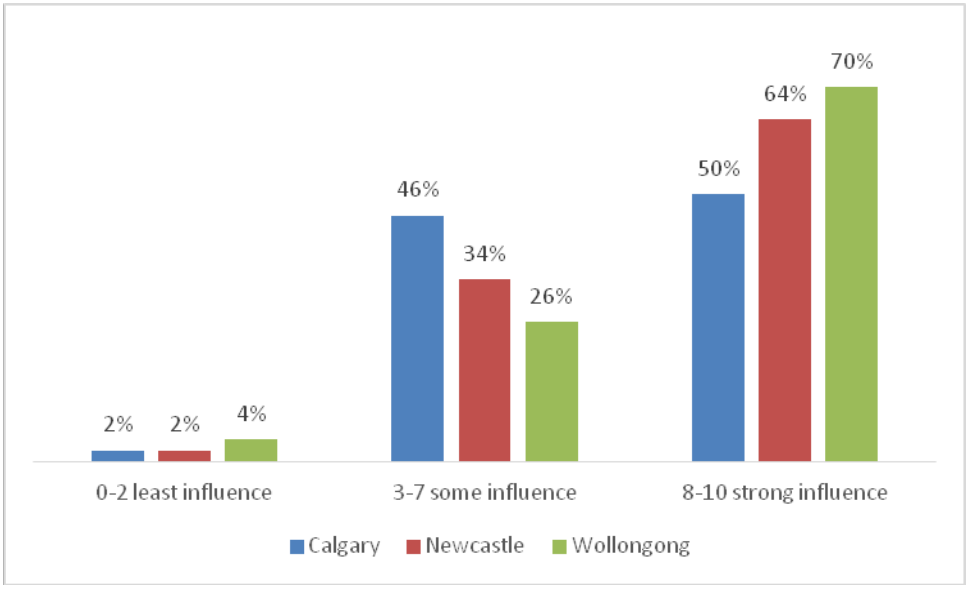

Figure 6.3 - CIPs perspectives on the influence local government should have using Art as a vehicle for promoting and marketing towns and regions collapsed aggregated scores by city (n=154)

Newcastle and Wollongong CIPs respondents clearly agree that local government should have a strong influence with 64% and 70% respectively while half (50%) of Calgary respondents believe they should have a strong influence suggesting that Calgary CIPs - comparatively - have less expectations of their local government to influence the Arts being utilised as a tourism strategy.

However, when asked if local government actually does strongly influence the use of Arts/creative activities as a vehicle for promoting and marketing towns and regions the CIPs did not believe they did (Figure 6.4).

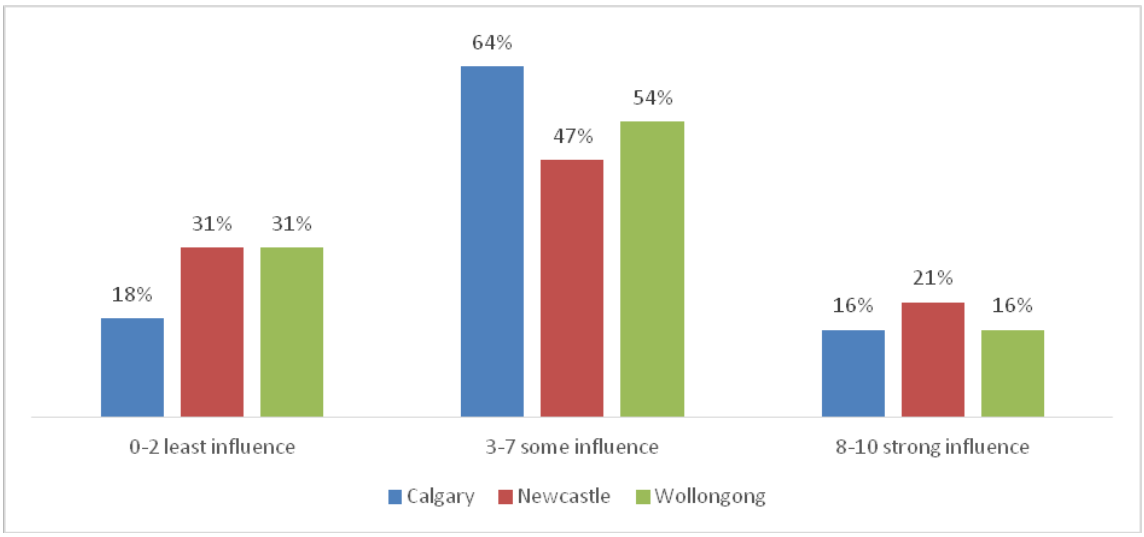

Figure 6.4 - CIPs perspectives on the influence local government has using Art as a vehicle for promoting and marketing towns and regions collapsed aggregated scores by city (n=149)

At just 16% of respondents for Calgary and Wollongong, Newcastle CIPs felt local government utilised this opportunity slightly more in their community (21% of respondents). So whilst the CIPs respondents believe it is an activity that local government should influence (Figure 6.3), they do not seem to believe it is actually happening to a strong level (Figure 6.4). This may appear contrary to the opinion of the LGPs respondents who all indicated that they felt they made a strong contribution in this arena.

When CIPS were asked to consider the statement "I believe that creative industries contribute to a high level of tourism in my city" the responses varied between communities (Figure 6.5).

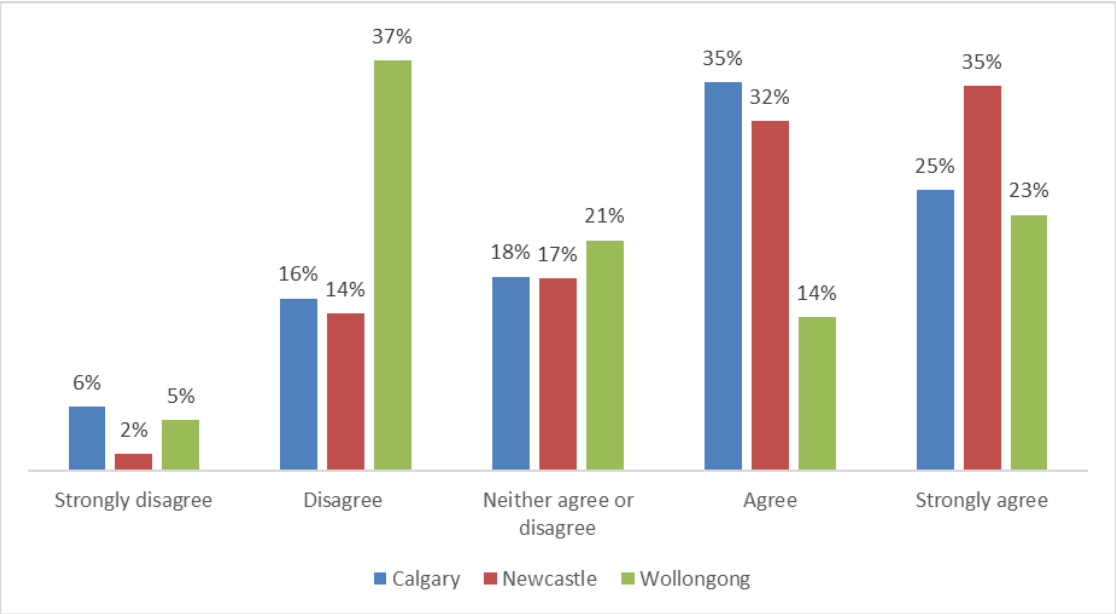

Figure 6.5 - CIPs perspectives on the ability of creative industries contributing to tourism in their city by city (n=157)

Wollongong CIPs responded more negatively to this question with 42% disagreement (5% strongly disagree and 37% disagree) in contrast to Calgary respondents at 22% (6% strongly disagree and 16% disagree) and Newcastle 16% (2% strongly disagree and 14% disagree). So, the CIPs respondents appear to believe the ability of creative industries contributing to tourism is different in each city and perhaps the least so in Wollongong.

In part, the desire to be part of tourism may be about a sense of personal acknowledgement and fulfilment. For example, in Newcastle some CIPs acknowledged that seeing their details on tourism websites, and their images used for promotion material on television and in brochures is affirming: "seeing it promoted and appreciated in different arenas is excellent" [N10]. In Wollongong, comments were more mixed - some respondents suggested that tourism bodies

funded by local government focus on commercial promotion and does not understand the opportunities of local entrepreneurs.

There were positive comments on the range and diversity of events and exhibitions held in the city [W13] and the increasing number of visitors who see the arts valued enough that it is well promoted for the tourist [W32]. Final comment from Wollongong CIP - “the arts should encourage excellence for tourism and economic benefit as well as sustaining the visual arts in a way which gives pride and inspiration to the community at large” [W53]. Calgary CIPs did not comment on this theme. To contextualise this, Wollongong City Council describes working in partnership with tourism sector as a strategy for creative industries in the Cultural Plan to achieve tourism outcomes as well as economic outcomes for the city and creative industries.

Overall, the LGP participants agree that creative industries contribute to tourism, but in Newcastle, local government recognition of this is relatively recent. Whilst CIPs endorse their contribution to tourism, Wollongong's CIPs appear not to see it being as appreciated or supported by local government when compared to Calgary (a developed product) and Newcastle (an emerging product).

6.3 Local Government Impetus 3: Advocacy - Local government facilitating and enabling creative industries

Sinclair (2002:313) describes public administration, including local government, as “community builders” with the capacity to both influence - and be influenced by - social interactions. This engenders a motivation for local government investment in creative industries and, as such, the role of advocacy and how this relates to local government is now considered.

Advocacy, in this context, may be considered to be local government actively supporting creative industries and creative practitioners to achieve their goals and thus provide value to the community. This could be through championing their ideas, backing their proposals, promotion of the sector, encouragement of initiatives, advancement of artists and justification for the role and place creative industries have in community. The section outlines the impact of creative industries on a community from the LGPs perspective, the motivation for local government to contribute to the impact and what their perception is of what local government could or could not do for creative industries.

Overall, there was agreement from LGPs that local government fulfils a vital role in advocating for creative industries. In Calgary and Newcastle, LGPs felt there were a multitude of activities that local government can undertake to deliver tangible outcomes for the creative industries and, subsequently, generate positive outcomes for community.

Beth (Calgary) describes the advocacy role of local government as "helping the community to think big". In her city this role extends to providing direct support – the commissioning of public art and festivals as well as strategic support for the sector via funding organisations like Calgary Economic Development, and Calgary Arts Development Authority. This service provision role is a different one for local government: "we provide services because we are in the public good business. We do not provide services because we provide services" (Beth). This is understood to mean that local government - at times - has no choice but to provide certain services as they are the only available entity to do so and they act purely in response to an expressed community need or want. Beth sums the contribution up as local government being "the translator, the conduit, the facilitator" demonstrating that fulfilling an advocacy role can take a multitude of forms.

As mentioned earlier, Calgary has realised that it has to attract the "brightest and the best" – according to Tom and local government's advocacy role is what supports this objective. Maintaining sound relationships is critical (Tom) to delivering what Beth describes as "understanding how we can facilitate a community's desire, vision and outcome for itself". This would then be the 'spirit' of advocacy.

While Calgary participants agreed on what local government can deliver for the creative sector, Beth reiterates that local government cannot take sole responsibility for shared decisions nor can it take full responsibility for the successes or failures of projects and this raises a "conversation about the person's [artists] inability to manage their own capacity" (Beth). This does not always make the advocacy role easy or seen in the same light by CIPs particularly with the development of models and frameworks for communities to use and participate in; there can be consequences (responsibilities) for CIPs.

A city that is great for locals, and provides a showcase for visitors, is one motivation for local government to embrace creative industries and their capacity to add value to a community (Luke). The economic impact (Tom), addition to public amenity that reflects the community needs and wants (Beth) and the opportunity to do "things besides waiting for Stampede" (Owen) are others. This demonstrates that the motivating factors for local government, in this

case Calgary, are often wide ranging.

In Newcastle, local government creates opportunities for creativity and innovation by playing an advocacy role to see things happen (Julie, Jan). Subsequently, they measure and articulate the value of the arts (Liz). All Newcastle LGPs outlined success stories from Newcastle and the rise of its cultural identity and subsequent positive impact on tourism. As with Calgary, the importance of relationships was clearly articulated (Liz), as was the need for provision of space (Jan), funding opportunities (Mardi), mentoring (Susan) and, more generally, understanding the needs of the Newcastle community (Mardi).

Julie believes that local government can add value by delivering a quadruple bottom line (economic, environmental, social and cultural) approach to planning and measurement, while listening to community to maximise opportunities for creative industries. Like Calgary, Newcastle LGPs see their role as "seeing new ideas and supporting new ways of thinking" (Liz) and creating a strategic foundation on which creative industries can grow. Like their Calgary colleagues, Newcastle LGPs see their role as a facilitator and enabler (Liz). Importantly, Christopher feels this role is fulfilled and they must: "continue to recognise that it [creative industries] is an industry and that in supporting it, it is going to create economic vibrancy and [an] interesting place". This acknowledges the advocacy role and that local government need not encompass everything or be involved in every action.

Providing information is considered one of Council's roles. However, to date, Newcastle LGPs did not see building networks as their role (Liz) but rather to be part of the network (Julie). Christopher agrees that local government should support networks, but not drive them. Mardi believes that local government can "tell you the numbers and who came and who went", but how this impacts on the culture of a city is not Council's role to measure. Liz questions this, however, suggesting that maybe "we just don't know how". This suggests that Newcastle City Council may not yet really know the impact of culture, or specifically the impact as a consequence of creative industries. Or perhaps they do anecdotally but hard measurement is difficult to develop and produce.

A motivation for Newcastle to invest in creative industries is the critical role this sector can play in tourism and, as such, economic outcomes (Mardi) – creative industries as a tool to sell Newcastle (Christopher). Tourism creates an opportunity to build relationships (Liz) and grow a new identity in the post steel industry era (Julie). She believes that supporting creative industries offers local government an opportunity to be transparent via engagement with the

sector and enhances the perception of Council by the community. These perspectives suggest that there are many positive benefits from local government advocating for creative industries.

Overall, all LGPs respondents see their advocacy role as being a facilitator and enabler within the local community to support and encourage new ways of thinking and ideas for success. This then leads to the question: How can outcomes for creative industries, as derived from local government's advocacy role, be maximised?

6.4 Maximising the impact of local government advocacy of creative industries

In 1999, Glaser and Denhard (1999:209) proposed that "the ultimate objective of local government is to improve the quality of life of the citizens it serves". This objective has not changed as it fundamentally motivates the actions of local government and this is, indeed, evident in their role in advocating for creative industries. Collectively, the Calgary and Newcastle LGPs had a range of perspectives on how they could maximise the outcomes for creative industries in their city as part of their service to their communities.

From a community maturity point of view, Owen (Calgary) believes that more resources need to be invested in creative industries than is currently the case despite any competition for Council dollars. This indicates that more funds than previously are required to enable the creative industries to grow and contribute to the delivery of increasing services to the community and visitors.

Luke believes that local government can deliver to the community by better showcasing Calgary (and as a consequence the province of Alberta, Canada) as this enhances the city for locals and visitors creating benefits by generally "selling the city". He sees local government advocacy of creative industries being achieved through the provision of cultural infrastructure, support of "Arts, ideas and project incubators", dedicated funding and tailored cultural activities. He believes that local government's advocacy role can leverage relationships built on trust and demonstrate the value of activities that are undertaken. His model, reflects a collaborative approach; working together with a shared vision, evaluation based on merit and the reduction of red tape.

All Calgary LGPs agreed that their Council need to listen to the community to determine where the opportunities are and in translating these into positive outcomes moreover they have a responsibility to learn from what has been done elsewhere (Beth). However, Emiko reflected that - whilst an awareness of what is needed and out there is important – more critical is ensuring that any project that is advocated for can be sustained. From this statement, it is understood that it is critical to always focus on the longer-term sustainability of the creative industries - enabling them to grow and develop, rather than encouraging short term success that is lost when momentum is lost.

Owen suggested the need for "some kind of integrated system" to achieve 'success'. Beth suggested the creation of frameworks (or tools) to support organisations backed up by a means of measurement and evaluation (Emiko). All Calgary LGPs indicated that measurement is difficult and currently unavailable.

In Newcastle, working collaboratively (Christopher) and towards a common goal (Mardi) were considered important. Liz emphasized the significance of trust, respect and two-way communication in enabling Council to fulfil its advocacy role. Together, a strategic cultural vision (Liz) and policy framework (Mardi) create creative opportunities. These ideas, similar to those raised by Calgary LGP colleagues, outline why local government may be motivated to support creative industries and derive beneficial outcomes form this sector.

Ongoing funding was identified by Christopher as a key mechanism to maximise outcomes for creative industries. Susan mentioned mentoring, while Jan raised establishing spaces, policies and regulations to cut red tape for goods and services to be developed and marketed. Moreover, Jan believes combined this creates connectedness between people and, simply, more jobs. It is interesting that Christopher saw funding as the most important enabler while other Newcastle and Calgary LGPs collectively looked at processes that local government could influence as mechanisms for successful outcomes.

Measurement of outcomes (Julie, Susan), and the ability to determine the social wellbeing created by creative industries (Christopher), were mentioned. This suggests that local government is not traditionally operating within this type of model. This demonstrates an opportunity for local government and further justification for the study. A capacity to accept failure and learn from initiatives was also raised – currently once something has failed it 'ends' rather than seeing it as a learning opportunity whereby something similar might be activated,

but improved based on an understanding garnered from previous failure points (Jan).

Mardi (Newcastle) believes in listening to the community to understand Council's role - it changes - ranging between enabling artists' skill development and generating audiences through to recognition and providing mechanisms to celebrate achievements. Finally, Susan emphasises the importance of "continuing to recognise that creative industries are a legitimate industry and that in supporting it, it is going to create economic vibrancy and interesting place". This reflects a common theme throughout the LGP interviews – advocating for the legitimacy of creative industries and recognising their contribution.

LGPs in Calgary and Newcastle agreed that there are a range of actions that add value to, and maximise, the potential outcomes of creative industries to their communities including the development and implementation of a service delivery model that includes impact or outcome measurement beyond the usual funding provisions or collaborative work practices.

CIPs in this study, however, appear to have a different understanding of advocacy and the role played by local government. In response to the statement "as an artist or CIP, I feel my local government contributes to me and my art practice outcomes by advocating actively on my behalf", the data suggests that the CIPs do not recognise that local government fulfils an advocacy role as 50% of overall respondents (20% strongly disagree and 30% disagree) did not support this statement (Figure 6.6).

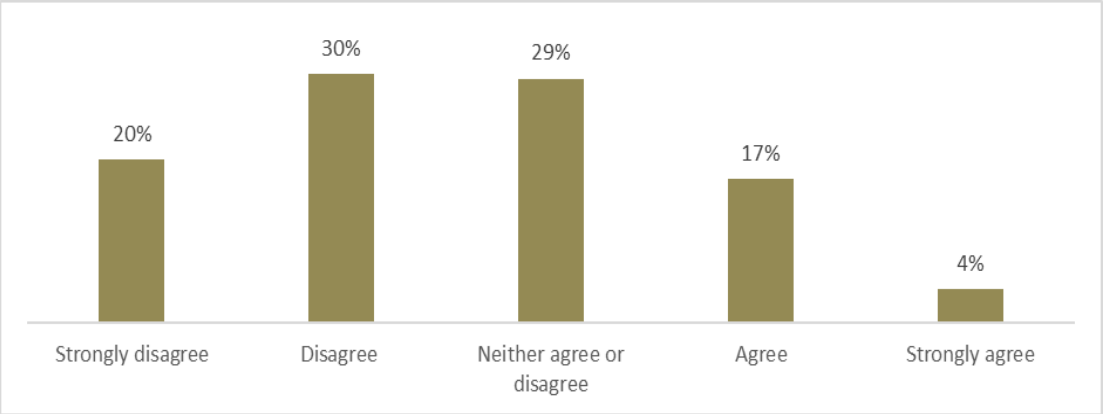

Figure 6.6 - Creative practitioner perspectives on local government's contribution to their individual practice related to undertaking an advocacy role - collapsed overall participant responses (n=174)

These survey findings for CIPs are in contrast to the LGPs who believe their role is to offer advocacy and believe they deliver on this, but alternatively, perhaps the CIPs do not see frameworks and measurement models as acts of advocacy. Regarding what local government could do for creative industries, however, CIPs commented on financial support, including the

facilitation of community use rates for spaces to enable artists to "bring their community together through their arts" [N101] and less expensive exhibition spaces [W32].

When collectively asked if "recognition by others of the importance of the creative sector's contribution" was important to them, 95% (21% somewhat important and 74% very important) agreed that it was (Figure 6.7).

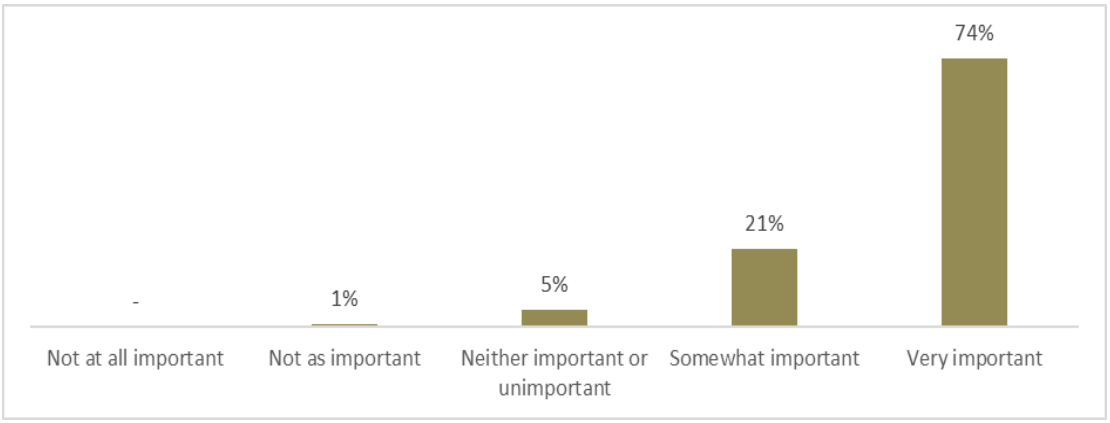

Figure 6.7 - Creative practitioner perspective on the importance to them of recognition by others of the creative sector's contribution - collapsed overall participant responses (n=155)

Further comments by CIPs on this suggested that local government should invest in collecting the ideas of the artistic community as facilitated by an artist [W59], educate the community of why art is important in community life [C39], brand and promote creative industries for tourists as well as locals [W32] and foster working together across the sector [N45]. Lastly, a respondent commented that whatever local government do it needs to be "with an understanding that art is a profession, not a hobby" [C69]. These findings concur with LGPs who felt it was important to recognise creative industries and this was perceived as important for both individual artists, but also as part of the larger public relations or brand awareness strategies that underpinned tourism.

So, overall, did local government actions contribute to CIP success? Over half of Newcastle respondents (51%) said 'yes' but only 42% of Calgary respondents and 35% of Wollongong respondents felt so (see Figure 6.8).

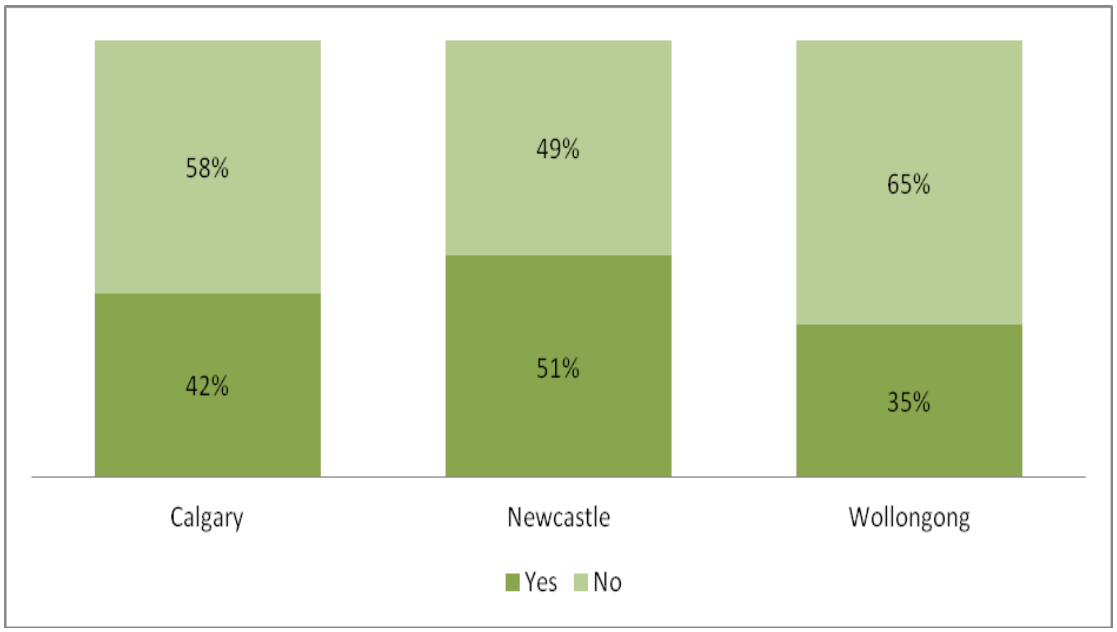

Figure 6.8 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success by city (n=174)

Despite this not being reflected highly in the quantitative data, CIP extended responses did acknowledge that local government contributed to their success in a multitude of ways: the capacity to be engaged (and paid) in local projects including professional development [C18, N8, N49, W23, W39], public art [N76], digital projection project [W4], festivals [C9, C80, N8, W30, W61, W62], workshop facilitation and exhibitions was appreciated [W8]. As was the ability to apply for grants [C5, C8, C13, C43, C44, C45, C56, C57, C71, N1, N18, N38, N75, N80, N99, N109, W10, W41, W54] participate in planning, marketing and promotion [C57, N101, W14]. Finally, the receipt of 'ongoing support' [C19, C52, C70, N5, N6, N10, N23, N64, N97, N101, W5, W36] and attendance by local government members at events was considered a contribution to success [C60]. In Newcastle, many CIPs made mention of the importance of Newcastle City Council supporting Renew Newcastle, saying that this contribution from local government enabled their practice to be successful [N5, N6, N8, N10, N13, N23, N27, N31, N32, N33, N35, N40, N45, N61].

Alternately, was "there anything local government has done or not done, that had hindered their success?"; 65% of Wollongong respondents stated 'yes', compared to 45% of Calgary and only 38% of Newcastle respondents (see Figure 6.9).

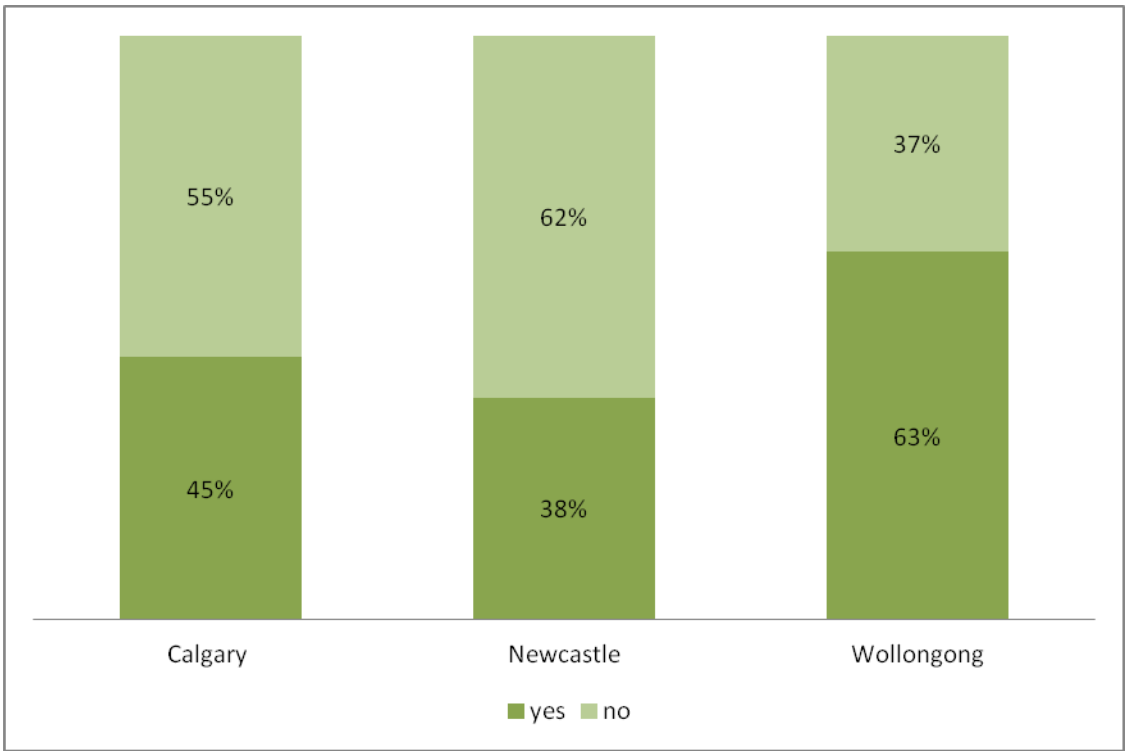

Figure 6.9 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success by city (n=173)

Elaborating further, one CIP from Calgary made the comment that local government cannot "establish new potential business and offer my creative services" [C60] without agreement, suggesting that this may have happened in the past. In Calgary CIPs further commented on the belief that "our local Arts Authority has placed their organisational needs above the needs of the local artist community" [C30]; funds have reduced for artists to access and "getting multiple departments to work together on our arts initiatives has held our programming back" [C19]. In Newcastle, the issues were funding [N41, N76, N104], lack of performance space [N65, N74, N101, N109] and 'red tape' [N4]. While, in Wollongong, comments were similar around funding [W15, W43], 'red tape' [W3, W9, W14], affordable performance space [W2, W7, W10, W58], transparency of processes [W15] and limited opportunity for emerging or lesser known artists [W4, W39].

Perhaps we can understand from these simple outright (yes/no) responses in Figures 6.8 and 6.9 above, that Newcastle CIPs respondents overall feel more supported, and alternatively less hindered, by local government than CIPS in Calgary or Wollongong. Via the CIP comments we come to understand what is working and where there is specific room for improvement in each community.

So, overall, it was found that fulfilling the advocacy role was important to LGPs and provided via a multitude of ways. The CIPs themselves were not as supportive of this stance, however, in further comments did acknowledge ways in which local government had both contributed to and inhibited their success.

6.5 Discussion: What impact do creative industries have on economic development and tourism? What motivates local government to contribute to creative industries? What role does advocacy play?

6.5.1 Contribution to economic development

Atkinson and Easthope (2009:64) identify that "the relationship between creativity and economic development has become a key feature of the theoretical and practice landscape of urban politics in the last decade" with Brennan-Horley (2010:2) adding that "underpinning all this interest in creative industries is a growing recognition of creativity as a key driver of economic growth". Throsby (2012:106) acknowledges the "growing recognition of the contribution the cultural sector makes to output, employment, incomes, exports and growth in the economy" and this has increased the interest in creative industries development as an economic development strategy.

This research shows that the perspectives of both LGPs and CIPs are that creative industries can and do have an economic impact and that enhancing this impact is a role local government can positively influence, both directly (for example, funding contribution) and indirectly (via advocacy and measurement analysis).

Indeed, Stern and Seifert (2010:262) describe artists as becoming:

> social entrepreneurs - selling their vision as well as their wares. They draw upon the variety of the world's traditions as well as the distinctive rhythms of the contemporary city. Thus, though the arts are commerce, they revitalize cities not only through their bottom line but also through their social role.

The findings support the role that creative industries can play in extending the value of their own product creation with bed nights and restaurant /cafe service within both Calgary and Newcastle. This supports Cohen et al. (2003:18) who use the example:

> when patrons attend a performing arts event, they may park their car in a toll garage, purchase dinner at a restaurant, eat dessert after the show, and return home and pay a babysitter. These expenditures also have a positive economic impact.

The CIPs themselves acknowledge that their practice creates employment opportunities as

well as small business development.

Westwood (2011:692) illustrates a similar viewpoint - (in support of the Social Capital Theory) - saying that "the vision is clear: either socially, through increasing trust, community activity and individual responsibility; or economically, by enhancing the conditions in which business can take root and grow".

"Canadian cities devote more resources to economic development, place more emphasis on small business development and new business start-ups" (Reese & Rosenfeld 2004:280). This was not specifically apparent in Calgary, at least by LGPs or CIPs in this research, however it maybe more relevant to other creative sectors such as film, media and technology rather than those included in this research's scope.

In Newcastle, Liz suggested that local government's focus on outputs versus outcomes, and with creative industries and cultural development often more outcomes focused than output, the impact and investment from an economic development perspective does not get considered. Whilst economic development outcomes are important to a local government authority, in Newcastle Liz is suggesting that the creative industries are not yet seen to be in the game, from her perspective.

Marcus Westbury, as the local Newcastle 'boy' who is credited with transforming Newcastle says about Renew Newcastle "it is not and never has been an exercise in attracting the 'creative class'. It is not a marketing exercise to rebrand Newcastle as a 'creative city'. It is certainly not a billion dollar attempt at being the new Bilbao" (Westbury 2015:152) and concludes that "Renew is a business incubator and it's a community scheme. It's an art initiative and it's an economic development one" (2015:164).

This research did not, however, demonstrate the claim that "services (or, in extremis, the cultural industries) are simply the icing on the cake of the "real" economy" as considered and opposed by Pratt (2008:110).

6.5.2 Contribution to tourism

Gomez (1998:114) describes a process of changing a "physical industrial image, through the creation of a fashionable landscape and the use of place marketing tools" to create tourism - as an economic development opportunity. When considering the value of creative industries to tourism, it is important to consider the needs of both the visitor and the local (Inbakaran &

Jackson 2005:326). Eversole (2005:352) describes “Arts [and] creative activities as a vehicle for promoting and marketing towns and regions” as an indirect economic development strategy and “Arts [and] creativity as a precondition and generator of economic success” more broadly via tourism as a direct economic development strategy.

The findings in this study suggest that the attitude and approach to tourism in respect of creative industries and the value they add is changing. In Calgary, even the hotels are investing in cultural activity, including the support of creative industries, as a mechanism to increase visitor numbers and spend in their city. This includes CADA working in partnership with Calgary Economic Development, City of Calgary and Tourism Calgary (“Team Calgary” – Beth) to maximise this impact. LGPs in both Calgary and Newcastle talk about a shift from outputs to outcomes, including being a better place to visit (and spend), to invest in and to move your business to and this is often because the city is active and animated from the influence of creative industries.

In this research, creative industries have been identified as small business ventures and are recognised as a contributor to tourism and thus economic development in both Calgary and Newcastle. The findings also indicate that not engaging with creative industries in the tourism arena can negatively impact on tourism itself, detracting from it rather than the impact being negligible.

The importance of tourism, from the perspective of the CIPs, was captured in the findings particularly regarding who they believe has the ability to contribute – however, interestingly, this was different in each city (see Figure 6.10). Whilst CIPs believe that local government should influence the tourism through creative industries – in Wollongong CIPs believed they could do more.

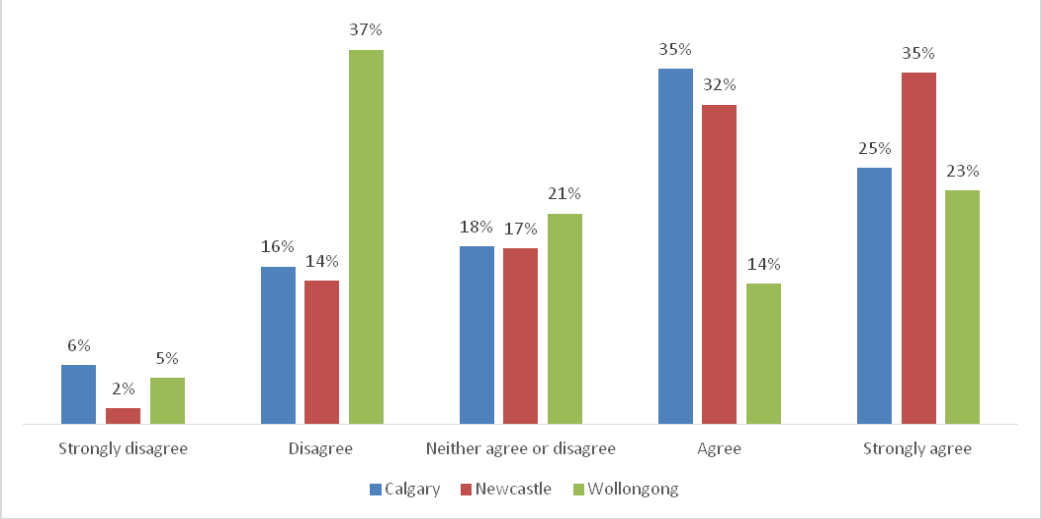

Figure 6.10 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city by city (n=157)

6.5.3 (Legitimacy and) motivation for local government contribution to creative industries

Local government exists to provide services to its community with the goal to improve the quality of life for all in the community, and the impetus to invest in creative industries is as a means to meet these fundamental objectives.

For local government the motivation to deliver their business is diverse and includes (but is not limited to): providing connected public spaces (Sparks & Waits 2012:34); being inclusive in cultural policy development (Goff & Jenkins 2006:194; Gray 2002:77); being responsive to local need (Chamberlin & Mothe 2004:7), delivering economic outcomes (Throsby 2005:18) and as a mechanism to increase social capital (Goldfinger & Ferguson 2009:26). These motivating factors can be delivered though the support of creative industries according to the findings of this research.

Local government has to manage the communities "'wish list' of projects [rather] than a strategic framework or plan" (Atkinson & Easthope 2009:68) and there is often "the fact that local governments, while closest to the community, receive relatively small amounts of financial support" (Atkinson & Easthope 2009:73). Local government investment in creative industries needs to be 'best value' in terms of both financial and social outcomes – the research participants agree with this. However, the balance is not always equal, and local government, as opposed to creative industries, is often risk averse. This can put project stakeholders at odds and create misunderstanding when dealing with unsuccessful projects

(failures or learning experiences?) and this needs to be recognised as part of the relationship established between local government and creative industries. Failure needs to be considered valuable by demonstrating the learning and outlining any project's contribution to CIPs as well as edging closer to city goals.

Increased accountability (Madden 2005:217; Mercer, C 2009:201) is often the driver of this risk averse approach and consideration of sustainability and expectation from the community that local government must manage, more so than the creative industries. Local governments in this research were supportive of creative industries as legitimate contributors to both economic and social outcomes as well as making their city a more vibrant and interesting place and this becomes a prime motivator for local government support. However, it was considered critical to focus on longer term sustainability, enabling creative industries to grow and develop, rather than experience short term success that is lost when it loses momentum and cannot be sustained. This was more important to LGPs than it was to CIPs.

Policy development for the creative industries is described by Markusen and Gadwa (2010:384) as "fragmented" in its development and observed by Prince (2010:133) as "initially intended to be cultural policy, it ended up being economic policy". Currid (2010:260) adds to this "most cultural policy is conducted in cities not states, and most cultural planning is implemented by city planners but not necessarily urban designers or cultural policymakers". The findings would agree that there can be a range of 'expert' advice included in the development of policy related to creative industries and it often results in both cultural and economic policy inclusion and in town plans and visions. This is not a problem if there is communication between policy owners and deliverers. It has though created additional 'red tape' and potential conflict in policy direction which was agreed as a potential issue by all research participants.

Planas Lladó and Soler Masó (2011:283) propose requirements for successful approaches to maximise what could be creative industries (creative expression) and social capital (community spirit) as motivators for local government participation.

> Creative expression contributes to innovation, to social and cultural change, and also to the forging of a community spirit. The following approaches are therefore required: encouraging local creative talent; offering aid for creative activity; making creative forms of expression accessible to local citizens; and taking innovation into account as a criterion for assistance in cultural projects.

The research supports nurturing CIPs aspirations by providing financial support, supporting their engagement with community and authentic consideration of innovative projects.

6.5.4 Advocacy

Advocacy has been referred to throughout this chapter as local government actively supporting creative industries and creative partitioners to achieve their goals through championing their ideas, backing their proposals, promotion, encouragement, advancement and justification of their role and these roles are reflected in the findings emerging from LGPs in this research.

There is debate over the top down advocacy approach for predetermined ends (Gray 2006:103) - what Philip-Harbutt (2011:217) might call the "for the People model", the more bottom up approach (Chamberlin & Mothe 2004:7) and of the new role of local government as manifested in new terminology described by Adams and Hess as (2001:14) "partnership agreements, community building programs (especially place-based activity) [and] triple bottom line planning".

The findings identified contrasting opinion around the role of advocacy and 'advocating successfully', with half the CIPs perception that local government do not advocate on their behalf. This is in contrast to the LGPs who believe that it is their role and that they do deliver it for the creative industries. Given the definition of Adams and Hess above, LGPs acknowledged that they do speak for creative industries in their city and would see themselves championing CIP ideas and value – but can this be improved?

Measurement methods and delivery frameworks are part of the local government, and indeed any bureaucracy's discourse. To provide sustained and successful advocacy local government need information and data to 'tell the creative industries story'. This is how they add value to an advocacy role. The recognition by CIPs that evaluation and structure forms part of the LGP advocacy role may be challenging and ensuring that this is understood is critical to avoid LGPs and CIPs being at odds when each may be trying to help the other. Thus, understanding what advocacy is comprised of is an important factor for building and maintaining relationships or partnerships.

Adams and Hess (2001:14) describe community as "groups of people, who create relations based on trust and mutuality, within the idea of shared responsibility for wellbeing". Local government has a specific responsibility to ensure that what they deliver is for the well-being

of the community and to assist others to do likewise. Adams and Hess (2001:14) go on to describe "the conditions under which such relations are constructed and reproduced is subject to considerable debate, as is the extent to which governments may help or hinder such relations". The research found that whilst the CIPs could identify ways that local government had hindered their practice, there were many ways acknowledged where local government had helped. Advocacy is the mechanism by which this can happen. And for LGPs trust, respect and communication were the foundations of the advocacy role, building relationships and ultimately social capital.

In NSW in June 2012, an Industry Action Plan was developed during a Think Tank at Vivid (a Sydney-based festival), and participants expressed that the role of State Government should be to "encourage local government to engage with cultural organisations, educate regional councils on the value of the creative industries" (NSW Department of Trade and Investment 2012:5) and thus supporting the fulfilment of an advocacy role. There were no other

designated tasks for local government in the document or vision. However, for the first time local government and creative industries 'were on the same page'.

Reese (2012:5) asserts the "task for local officials [local government] is to pursue policies that serve to make the community an attractive location for younger, educated, new economy, and creative individuals". This seems a narrow view, and this research did not support this directly although it did support the local government role of advocating for policy development that aims to make the city and its community an attractive location for all people, with a thriving economy and with creative people represented amongst the population.

The findings in this research indicate that the advocacy role by local government does not always equal a successful outcome for creative industries (nor local government). However, learning from the failures can be useful but generally not what local government wants. Likewise, when sharing the decision making role, such as the model in Calgary, the CIPs need to take their own level of responsibility, a role that they may not be used to.

Sinclair (2002:323) describes community building, where "governments assume that strengthening local organizations and coalitions will help communities" with the role of advocacy contributing to this approach. Advocacy, for local government, entails a range of activities that is often invisible to the community including undertaking research to see where the sector is heading, ensuring elected officials have a sense of what creative industries are

and can achieve for a community, linking individuals and organisations to create networks and championing ideas when they can, all with the goal of creative industries achieving success.

6.6 Conclusion

Creative industries can be recognised as positively impacting on the economic development of a city. They produce goods and services for sale that have an economic benefit, provide employment for artists and producers, and create business opportunities. These outcomes also create and contribute to a vibrancy (and excitement) in a city which, in turn, creates tourism opportunity for visitors, but also produces cultural activity and amenity for the local community.

The motivation for local government to contribute to creative industries is that it energises and provides great outcomes - such as added physical amenity, activation of spaces, creation of places, increased economic returns and enhanced liveability - for their city. Motivation can be about activated space, a connected and happy community, an activated tourism industry, a community in which there are plenty of things to do and one that has a positive relationship with their local Council. These are all motivators for local government to contribute to the development of creative industries.

The role of advocacy enables local government to influence what happens in their city including assisting creative industries to achieve their goals by supporting and championing their ideas and by enabling a supportive environment in which to develop ideas. Advocacy is a role built on relationships and through trust and communication can deliver a strong impact. The development and maintenance of successful networks can be seen from a Social Capital theory lens and lends itself to the role of local government success in this advocacy role.

CHAPTER 7 Phase II: Findings D - Relationships between creative industries practitioner responses within the survey data

The previous three chapters (4, 5 and 6) have outlined the findings from, and discussed the consequences of, the perspectives of LGPs as derived from interviews. Subsequently the perspective of CIPs was considered as surveyed via the purpose designed research questionnaire. This chapter now shifts to further investigate the inter-relationships (positive and negative) between the responses of the CIPs to questions within the survey tool in order to garner higher order insights and reflect on what these might mean for local government and its practitioners.

This chapter will present data derived from two separate analyses; cross-tabulation and Chi Square. It will, however, only present data and associated findings based on the data meeting the following criteria:

1 the data between the cross tabulations and Chi Square both concur in significance
2 the significance of Pearsons correlation (value *r*) is to a value of (plus or minus) 400 or above - to enable consideration of stronger correlations in the data that would provide more useful insights.

Importantly, an emphasis on findings derived from this data analysis will only be on significant relationships that reflect meaningful associations. This is to say, there may be many existing statistically significant relationships, but for all practical purposes, their significance is irrelevant as they do not serve the purpose of answering the research question or, alternatively, they are simply illogical in this context.

Comparison of responses between sites would have been the most beneficial outcome of cross tabulation and Chi Square - Goodness of Fit tests. However, this does not occur in this analysis because the cell size was too small to allow a valid comparison and statistically valid comparisons would not have resulted.

Moreover, it was felt important to avoid an over-emphasis on numerical data as reflecting qualitative opinions if it sat far outside of any points discussed in either qualitative local government interviews or CIP extended responses. However, full analysis of the entire data set via cross tabulation is available and is provided as Appendix 5. Likewise, full

analysis of the CIP data derived from the questionnaire via Chi Square is provided in Appendix 6. All significant relationships for both cross-tabulation and goodness of fit tests are provided in Appendix 7.

To this end, this chapter presents this data thematically rather than in order of significance from high to low. It will present the inter-relationship of data in thematic order (to mimic the sequences of the findings chapters 4, 5 and 6).

7.1 Basis of Chi Square analysis

The purpose of Chi Square analysis is to determine whether a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent. Thus, testing if the observed distribution of frequencies of classes in population differs from the expected distribution of frequencies.

In this research the Chi Square analysis is based on collapsed city data. This is important to take into account as it therefore considers CIPs to be acting as a group rather than having a distinct character per community.

The results are presented as an equation.

7.2 Basis of cross-tabulation analysis

Cross tabulation helps to understand how two different variables are related to each other (*Cross Tabulation: Definition & Examples* 2017). Whereas in the findings (Chapters 4, 5, 6) the survey questions were being analysed almost independently, cross tabulation shows any positive or negative correlation and how strong this correlation is.

In this research the cross -tabulation analysis is based on collapsed city data. This is important to take into account as it therefore considers CIPs to be acting as a group rather than having a distinct character per community.

The presentation of the data for Pearsons *r* value and likelihood value is as a table. Furthermore, its presentation in graphical form representing a linear relationship can illustrate whether a positive or negative relationship exists In the following findings the table will be referred to in Appendix 5 and the scatter plot diagram included within this chapter.

7.3 Overview of significant relationships

Of the 56 possible combinations that were tested in the data, only 14 relationships were significant both in cross-tabulation with Pearsons *r* significance to a value of (plus or minus) .400 or above and Goodness of Fit – Chi Square. These 14 relevant relationships are summarised in Table 7.1 below and will be presented thematically in the subsequent presentation of the findings and their discussion.

The questions considered significant for relationships outlined in Table 7.1 are:

As an artist or creative practitioner I feel my local government contributes to me and my art practice outcomes in the following ways:

1.2 - provides opportunity to be involved in decision making that impacts on creative activity

1.3 - provides excellent funding opportunities

1.4 - decreases red tape to enable me to undertake my business more easily

1.5 – strongly supports my initiatives

I feel my local government contributes overall to the creative industries and art practice outcomes in the following ways:

2.1 – provides an appropriate policy framework for cultural and creative development

2.2 - always employs local artists for local projects and activities

2.3 - delivers of festivals for the community

2.4 – invests to an adequate level on cultural institutions such as galleries, theatres, museums

2.5 - spends sufficient resources in the support of the arts and cultural activities in both not for profit and profit/commercial sectors egg: presenting venues, public art, art practice

2.6 - generates a high level of confidence as a contributor to community connectedness

2.7 - Are there initiatives or actions you think local government has made that has contributed to your success?

My city:

4.1 - is described as distinctly artistic

4.2 - demonstrates a distinctive, creative sense of place

4.3 – has physical sites branded as 'experience spaces'

How much do you think local government influences the following:

5.2 - supporting new ideas and creative insights, innovative business models and artistic creations and inventions

5.4 - using Arts/creative activities as a vehicle for generating increased social cohesion (community building, community development work eg festivals)

Table 7.1 - A summary outlining all question combinations that were significant for both Pearsons r (cross tabulation) and Chi Square (Goodness of Fit).

Survey Theme	Survey Questions	Thesis Chapter	Pearsons *r*	**Significance:** Correlation is significant at	Table in Appendix 6	Chi Sq value	Chi Squ *p*	Table in Appendix 7
Funding	Q2.7 + Q1.3	4	-.460	0.01 level (2-tailed).	11.3	37.41	.000	11.3
Decision Making	Q2.1 + Q1.2	4	.606	0.01 level (2-tailed)	2.1	70.23	.000	2.1
	Q1.4 + Q1.5	6	.619	0.01 level (2-tailed)	6.1	49.72	.000	6.1
	Q1.4 + Q2.2	6	.459	0.01 level (2-tailed)	6.2	30.72	.000	6.2
	Q1.5 + Q2.2	6	.495	0.01 level (2-tailed)	6.4	33.28	.000	6.3
	Q2.7 +Q1.5	6	-.429	the 0.01 level (2-tailed).	11.5	30.62	.000	11.5
Service delivery Infrastructure	Q2.4 + Q2.5	4	.782	0.01 level (2-tailed).	8.2 9.1	104.81	.000 .000	8.2 9.1
Service delivery support	Q2.3 + Q2.4	5	.497	the 0.01 level (2-tailed).	8.1	26.44	.000	8.1
	Q2.3 + Q2.5	5	.544	0.01 level (2-tailed).	8.3	37.37	.000	8.3
	Q1.5 + Q5.2	6	.479	0.01 level (2-tailed)	6.5	24.36	.000	6.4
Sense of place	Q2.6 + Q5.4	5	.461	0.01 level (2-tailed).	10.5	34.10	.000	10.5
	Q4.1 + Q4.2	5	.735	0.01 level (2-tailed).	10.6	94.11	.000	10.6
	Q4.1 + Q4.3	5	.440	0.01 level (2-tailed).	10.7	17.83	.001	10.7
	Q4.2 + Q4.3	5	.431	0.01 level (2-tailed).	10.12	26.00	.000	10.9

Note : As outlined previously, to consider stronger correlations from the results, only Pearson's r scores of plus or minus .400 or above have been included in this table and following findings analysis and discussion.

7.4 Findings

7.4.1 Funding: Artist success and funding opportunities

Here Q2.7 *Creative practitioner perspectives on local governments actions that contribute to individual artist success* and Q1.3 *Creative practitioner perspectives on local governments contribution to individual practice related to the provision of funding opportunities* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with $\chi 2\,(1) = 37.41$, $p = .000$ (see Appendix 6 - Table 11.3). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 – Table 11.3) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as -.460. A scatter plot depiction of this relationship suggests that it is negative (see Figure 7.1).

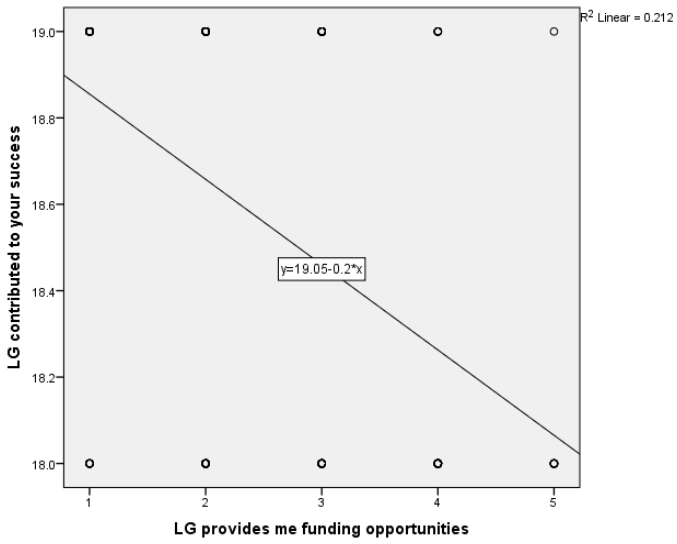

Figure 7.1 - Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on local governments actions that contribute to individual artist success (n=174) and Q1.3 - Creative practitioner perspectives on local governments contribution to individual practice related to the provision of funding opportunities

That is to say that those CIPs who believed that local government provided funding opportunities did not believe that this was local government contributing to CIPs success. Essentially the CIPs' perspective appear to suggest that local government providing funding opportunities can contribute to the success of CIPs, however, the negative correlation

indicates that the CIPs do not believe that local government are providing enough funding for this positive outcome to occur.

CIPs suggested that the funding opportunities represent "restrictive process" [C40], as being "unresponsive to the realities of the artistic practice", "more is needed" [N80]; "need more funding and more opportunities" [C3] and "there are funding grants and programs in place but they are insufficient" [C43].

Taken within the broader context of earlier discussions on the perspectives of LGPs and CIPs (in Chapter 4), it is interesting to note that in qualitative responses it was found that all participants agreed on the importance of financial assistance and that it was local governments role to provide it. However, how much funding is received may be more of a concern for CIPs - although most respondents seemed to believe that more would be better which aligns with the relationship emerging here.

7.4.2 Decision Making: Policy Development and Decision Making

Here Q 2.1 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to policy framework* and Q1.2– *Creative practitioner perspectives on local governments contribution to individual practice related to inclusion in decision making* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with $\chi 2$ (3) = 70.23, p = .000 (see Appendix 6 - Table 2.1). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 2.1) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .606. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.2).

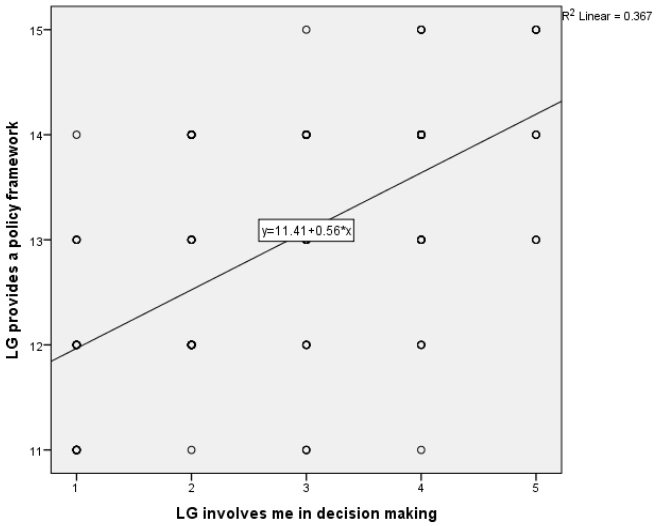

Figure 7.2 - Scatter plot diagram indicating linear relationship of Q 2.1 - Creative practitioner perspectives on local governments contribution to creative industry and art practice related to policy framework (n=173) and Q1.2– Creative practitioner perspectives on local governments contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r (.606) and 0.01 Significance (2 tailed)

Essentially this means that if local government includes CIPs in decision making then the likelihood of them knowing about policy making increases. Or if CIPs are aware of the policy making role they are more likely to be involved in the decision making. Similarly, if a CIP is involved in decision making then they are more likely to be aware of what local government does, like supporting new ideas, creating a feeling of connection and thus an increased awareness of local governments contribution.

CIPs, in further qualitative responses, suggested that they "value the opportunity to be involved as a peer assessor on a number of committees" [C57] and more generally "the Cultural Plan provides opportunities to be included through the cultural planning process" [W14]. So CIPs identified the importance of being included in decision making and yet did not see this as strongly being influenced by local government.

7.4.3 Decision Making: Reduction of 'red tape' and support of initiatives

Here Q1.4 – *creative practitioner perspective on local governments contribution to their individual practice related to the reduction of red tape for their business (n=174)* and Q1.5 – *Creative practitioner perspective on local governments contribution to their individual practice related to the support of their initiatives* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 49.72, p = .000 (see Appendix 6 - Table 6.1). Furthermore, cross tabulation found that this same relationship existed (Appendix 7 – Table 6.1) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .619. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.3).

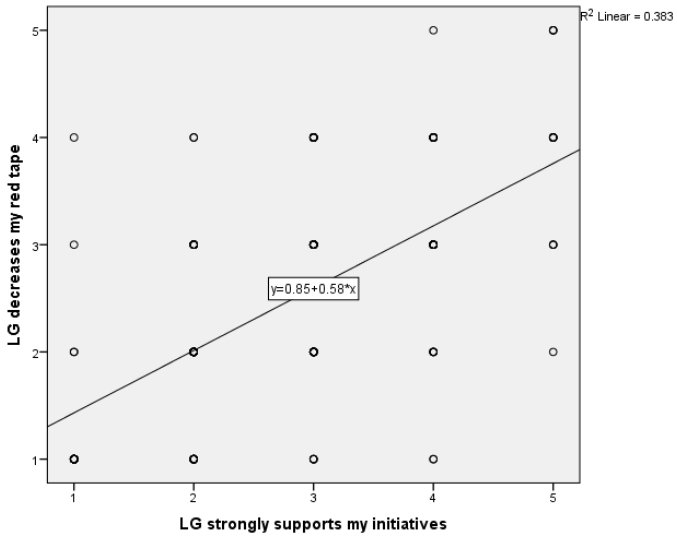

Figure 7.3 - Scatter plot diagram indicating linear relationship of Q1.4 –creative practitioner perspective on local governments contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q1.5 – Creative practitioner perspective on local governments contribution to their individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.619) and 0.01 Significance (2 tailed)

Essentially this means that CIPs see local government as supportive if council are willing to reduce the barriers to enable CIPs to undertake their art practice thereby being supportive of CIPs initiatives. So, interestingly, CIPs see support and the reduction of red tape as one and the same - the CIPs commented on this with regard to the provision of local government funding across grant programs [C5, C8, C18, C43, C45, C52, C56, C57, C60, C65, C70, N6, N13, N18, N38, N109, W10, W24, W36, W54], organisation support [C5, C9, C12, C18, C19, C20, C52, C60, N5, N6, N10, N13, N27, N32, N39, W24, W41] and employment [C19, N35, N49, N74, W3, W23, W41]. All being areas where reduced red tape was perceived as support.

7.4.4 Decision Making: Reduction of 'red tape' and employment of artists

Here Q1.4 – *Creative practitioner perspective on local governments contribution to their individual practice related to the reduction of red tape for their business (n=174)* and Q2.2 - *Creative practitioner perspectives on local governments contribution to creative industry and*

art practice related to employment of local artists were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 30.72, p = .000 (see Appendix 6 - Table 6.2). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 6.2) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .459. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.4).

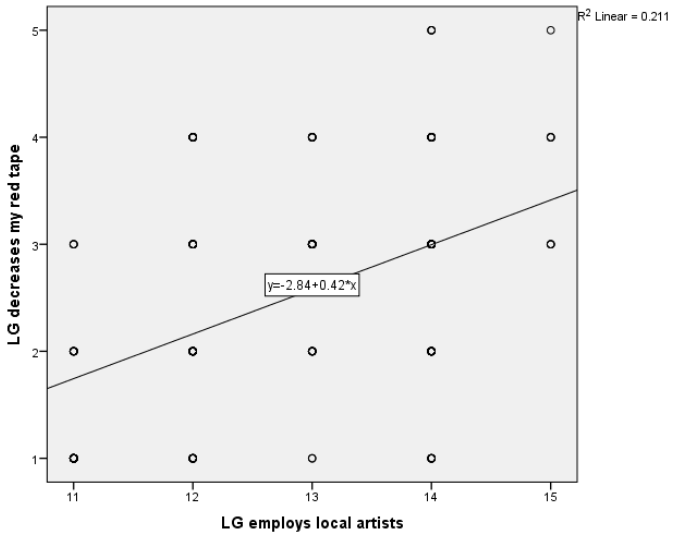

Figure 7.4 - Scatter plot diagram indicating linear relationship of Q1.4 –creative practitioner perspective on local governments contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q2.2 - Creative practitioner perspectives on local governments contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.459) and 0.01 Significance (2 tailed)

CIPs who believed their local government worked to reduce red tape believe this leads to increased employment opportunities. Essentially whilst not as strong as in the previous comparison, the CIPs perspective again appears to be that if the 'red tape', or barriers to them doing their business, is reduced or minimised by local government, it is seen as positive for employment opportunities for artists.

Whilst these were outlined in the previous section in full it is specifically worth noting their comments about local government providing employment opportunities as a positive initiative - [C19, N35, N49, N74, W3, W23, W41]. It was important for local government to facilitate the decision making processes that contribute to the reduction of barriers that lead to increased employment opportunities for artists as emerging in the relationship here.

7.4.5 Decision Making: Supporting initiatives and employment of artists

Here Q1.5 - *Creative practitioner perspectives on local governments contribution to individual practice related to the support of their initiatives* (n=175) and Q2.2 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to employment of local artists* examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 33.28, p = .000 (see Appendix 6 -Table 6.3). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 6.4) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .495. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.5).

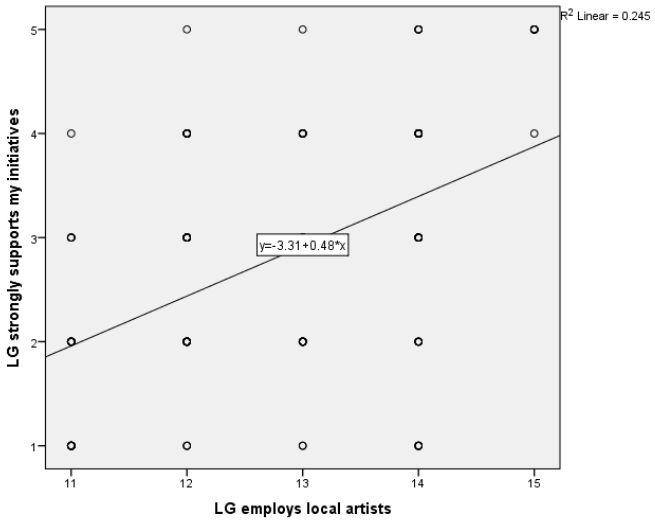

Figure 7.5 - Scatter plot diagram indicating linear relationship of Q1.5 – Creative practitioner perspectives on local governments contribution to individual practice related to the support of their initiatives (n=175) and Q2.2 - Creative practitioner perspectives on local governments contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's (.495) r and 0.01 Significance (2 tailed)

That is to say that those CIPs who are employed as artists by local government believe that local government supports their initiatives. If CIPs see employment as important, then they will see local government providing employment opportunities as a supportive action. Therefore, gaining employment by local government demonstrates support of the CIPs, whilst being supported, creates employment opportunity.

It is specifically worth noting their comments again about local government providing employment opportunities as a positive initiative - [C19, N35, N49, N74, W3, W23, W41] - it was therefore found that CIPs believed employment as an artist is reflective of support from

local government, which aligns with the relationship emerging here.

7.4.6 Decision Making: Supporting initiatives and CIPs success

Here Q2.7 - *Creative practitioner perspectives on local governments actions that contribute to individual artist success* (n=174) and Q1.5 - *Creative practitioner perspectives on local governments contribution to individual practice related to the support of their initiatives* examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (1) = 30.62, p = .000 (see Appendix 6 -Table 11.5). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 - Table 11.5) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as -.429. A scatter plot depiction of this relationship suggests that it is negative (see Figure 7.6).

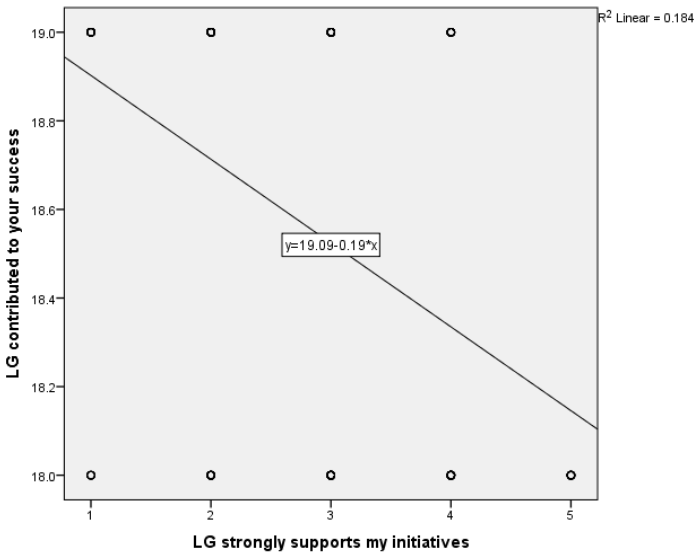

Figure 7.6 - Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on local governments actions that contribute to individual artist success (n=174) and Q1.5 - Creative practitioner perspectives on local governments contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (-.429) and 0.01 Significance (2 tailed)

That is to say that those CIPs who believed that when local government did not support CIPs initiatives didn't believe that local government contributed to their success, in fact, local government was then perceived as negatively impacted on their success -as being an impediment.

Essentially this means that, from a CIPs perspective, if local government supports CIP initiatives, then this leads to CIP success but because their initiatives are not supported they do not feel their success has been contributed to and has been, in fact negatively impacted.

However, given the negative correlation, comments were made by CIPs on how local government had hindered their success (Chapter 6) as outlined: One CIP from Calgary made the comment that local government cannot "establish new potential business and offer my creative services" [C60] without agreement, suggesting that this may have happened in the past. In Calgary CIPs further commented on the belief that "our local Arts Authority has placed their organisational needs above the needs of the local artist community" [C30]; funds have reduced for artists to access and "getting multiple departments to work together on our arts initiatives has held our programming back" [C19]. In Newcastle, the issues were funding [N41, N76, N104], lack of performance space [N65, N74, N101, N109] and 'red tape' [N4]. While, in Wollongong, comments were similar around funding [W15, W43], 'red tape' [W3, W9, W14], affordable performance space [W2, W7, W10, W58], transparency of processes [W15] and limited opportunity for emerging or lesser known artists [W4, W39]. It was therefore found that CIPs outlined a range of opportunities for local government to acknowledge and increase their success which aligns with the relationship emerging here.

7.4.7 Service delivery and infrastructure: Support of cultural institutions and support of local activities

Q2.4. *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural institutions (n=172)* and Q2.5 *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural activities* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 104.81, p = .000 (see Appendix 6 - Table 8.2 and 9.1). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 -Table 8.2 and 9.1) indicating the Pearsons r correlation (with 0.01 2 tailed significance) as .782. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.7).

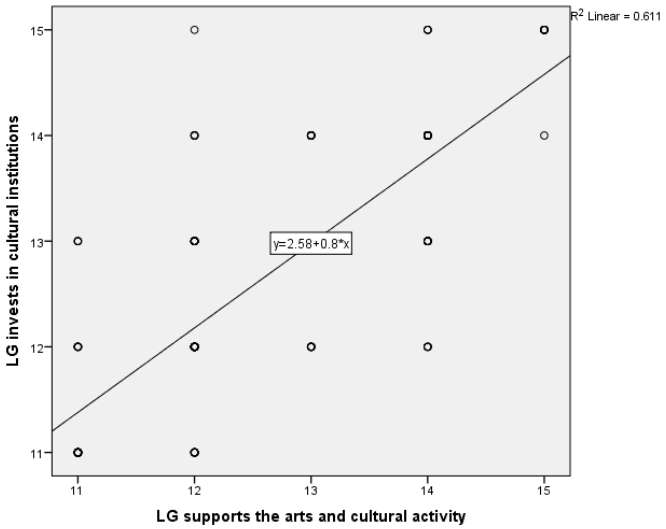

Figure 7.7 - Scatter plot diagram indicating linear relationship of Q2.4. Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural activities by city (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.782) and 0.01 Significance (2 tailed)

That is to say that those CIPs who believed that local government supported the arts and cultural activity believe they supported cultural institutions.

Essentially this means CIPs see the investment by local government in both cultural activity and cultural institutions as positive and may perceive little distinction between the investments. It is interesting when it is taken into account that only one Wollongong CIP provided further qualitative responses - "[we] need more gallery space to raise the profile of visual arts" [W53].

This question combination was significant for both infrastructure and service delivery themes. Taken within the broader context of earlier discussions on the perspectives of LGPs and CIPs (in Chapter 4), it is interesting to note a disconnect between infrastructure provision and the provision of small affordable work spaces. However, the CIPs did support that local government supports cultural activity, identifying that CIPs may not make a distinction between any of these concepts. Their definition of a cultural institution may be different. This shows a potential disagreement with the relationship emerging here. However, when considering the contribution to local cultural activities as more all-encompassing, the alignment is positive.

7.4.8 Service delivery: Festival and support of cultural institutions

Here Q2.3 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the delivery of festivals for their community (n=173)* and Q2.4. *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural institutions* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 26.44, p = .000 (see Appendix 6 – Table 8.1). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 – Table 8.1) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .497. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.8).

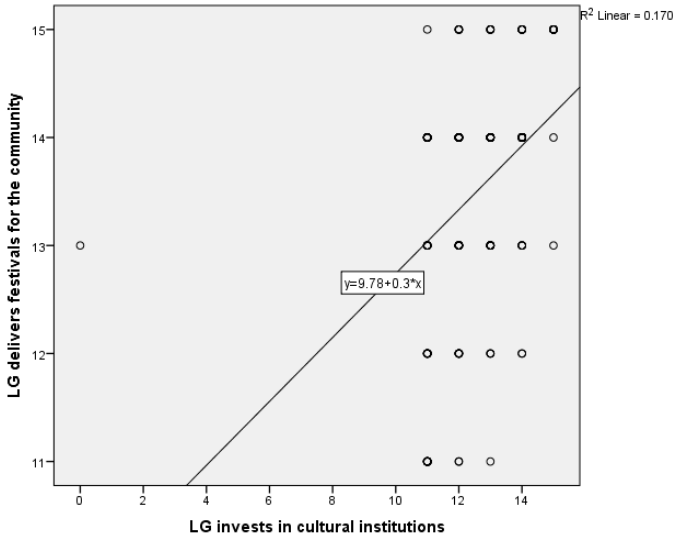

Figure 7.8 - Scatter plot diagram indicating linear relationship of Q2.3 - Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.4. Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural institutions by city (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.497) and 0.01 Significance (2 tailed)

That is to say that those CIPs who believed that local government delivers festivals for their community believe that local government also invest in cultural institutions. Does this essentially mean that CIPs may see festivals as being cultural institutions and the investment in cultural institutions as one and the same? Taken within the broader context of earlier discussions on the perspectives of LGPs and CIPs (in Chapter 4) it was found that provision and

support of festivals is one mechanism for local government to contribute positively which aligns with the relationship emerging here.

7.4.9 Service delivery: Festivals and support of community initiatives

Here Q2.3 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the delivery of festivals for their community* (n=173) and Q2.5 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural activities* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with $\chi 2\,(3) = 37.37$, $p = .000$ (see Appendix 6 -Table 8.3). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 8.3) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .544. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.9).

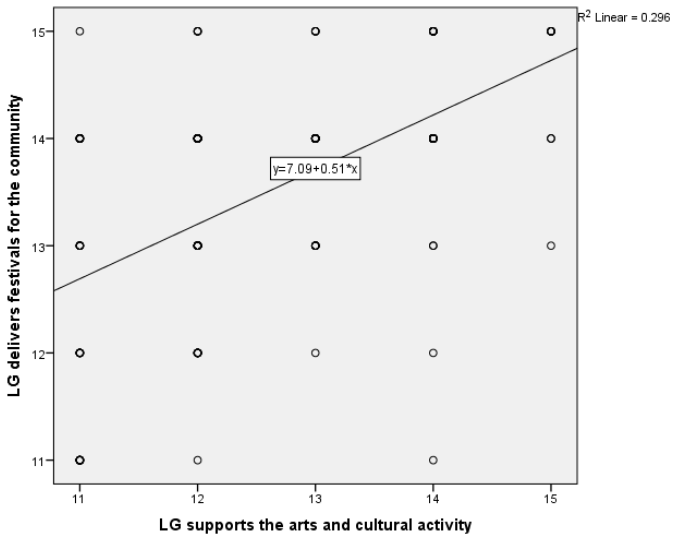

Figure 7.9 - Scatter plot diagram indicating linear relationship of Q2.3 - Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.5 Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.544) and Significance 0.01 (2 tailed)

That is to say that those CIPs who believed that local government contributed to the delivery of festivals also believe that local government contributed to the support of local cultural activities. Despite limited qualitative responses it was found that provision and support of festivals is one mechanism for local government to contribute positively which aligns with the relationship emerging here.

7.4.10 Service delivery: Support of initiatives and supporting new ideas, business models, creations and inventions

Here, Q1.5 - *Creative practitioner perspectives on local governments contribution to individual practice related to the support of their initiatives* (n=175) and Q5.2 - *Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions* is examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 24.36, p = .000 (see Appendix 6 –Table 6.4). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 6.5) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .479. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.10).

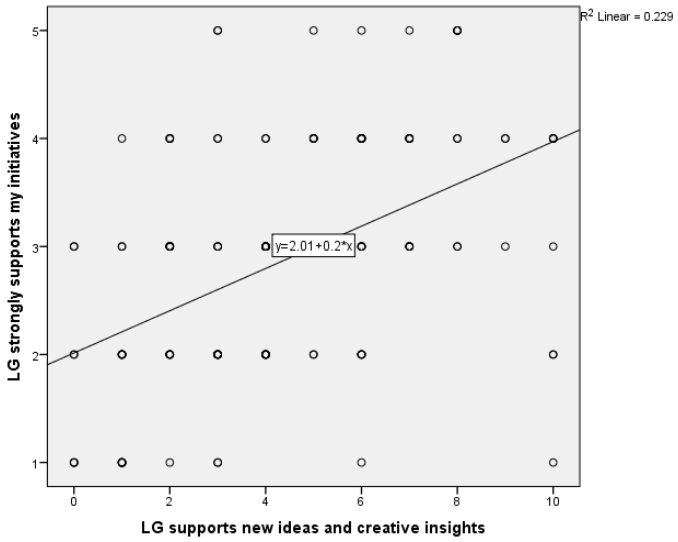

Figure 7.10 - Scatter plot diagram indicating linear relationship of Q1.5 – Creative practitioner perspectives on local governments contribution to individual practice related to the support of their initiatives (n=175) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.479) and 0.01 Significance (2 tailed)

Essentially this means that CIPs perspective is if local government support CIPs initiatives this is likely to be seen as supporting new ideas, innovative business models and artistic creations and inventions. This suggests that the initiatives and ideas of CIPs are likely to be new and innovative - adding value to the city.

No CIPs provided additional qualitative responses, however, taken within the broader context of earlier discussions on the perspectives of LGPs and CIPs (in Chapter 4) it is interesting to note that in it was found that that CIPs believe that local government should play a strong role in supporting ideas and entrepreneurialism which aligns with the relationship emerging here.

7.4.11 Sense of Place: Community connectedness and social cohesion

Here Q2.6 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to being a contributor to community connectedness* (n=173) and Q5.4 - *Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 34.10, p = .000 (see Appendix 6 -Table 10.5). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 - Table 10.5) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .461. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.11).

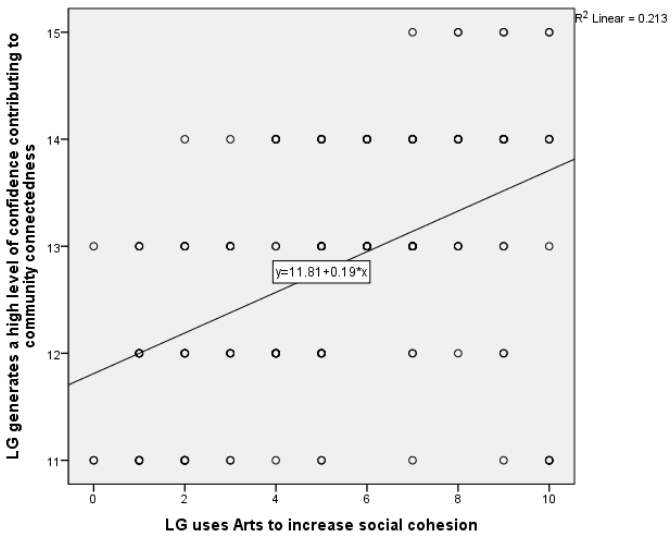

Figure 7.11 - – Scatter plot diagram indicating linear relationship of Q2.6 - Creative practitioner perspectives on local governments contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.461) and 0.01 Significance (2 tailed)

CIPs who believed that local government uses the Arts to increase social cohesion believe that local government is a contributor to community connectedness. CIPs see a correlation between the local government being a contributor to community connectedness and the Arts being the mechanism for this to be positive. The more the Arts (creative industries) are used to increase social cohesion the greater the impact attributed to local government regarding building community connectedness.

In quantitative responses, overall CIPS did not agree that local government contributes to a feeling of community connectedness, or uses the arts as a vehicle for generating social cohesion. However, they do believe that the latter is a role that local government should contribute to. Perhaps this last comment is a reflection of the relationship demonstrated here?

7.4.12 Sense of Place: Distinctly artistic

Here Q4.1 - *Creative practitioner perspectives on their city being described as distinctly artistic* (n=161) and Q4.2 - *Creative practitioner perspectives that their city demonstrates a distinctive sense of place* were examined to determine if any association (positive or negative) existed. Firstly, Chi Square analysis determines that the variables are dependent with $\chi 2\,(3) = 94.11$, $p = .000$ (see Appendix 6 -Table 10.6). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 10.6) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .735. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.12).

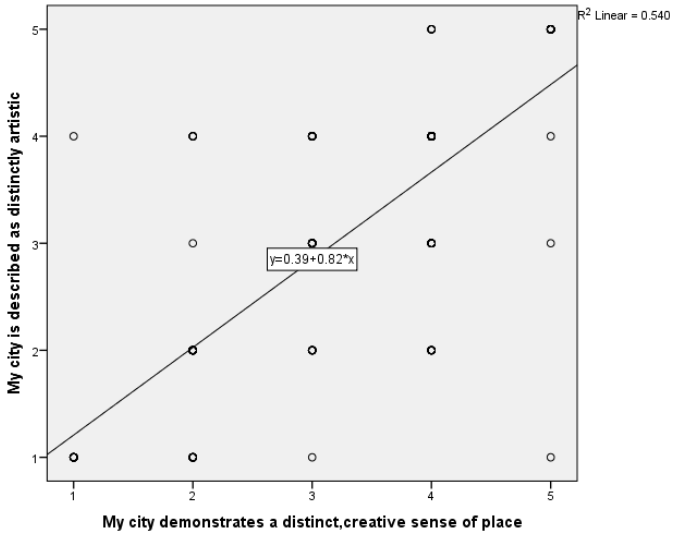

Figure 7.12 - Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.735) and 0.01 Significance (2 tailed)

CIPs who believed their city demonstrated a distinct sense of place believe their city was distinctly artistic - this means that CIPs see a relationship between a sense of place, the feel of a city, and the contribution of the Arts to create a specific feel of a city being distinctly artistic.

When considering comments of Calgary CIPs, they commented on local governments "ongoing support for community connectedness" [C52] and see the value of "art forms existence and its viseral [sic] connection to the community" [C7]. Further, a Newcastle CIP believes "their creative business, and presumably others like it, can invigorate the city by providing an active and vibrant location for people to visit" [N33]. For Wollongong CIPs it was stated that there are paid opportunities for public art projects [W23, W39], but respondents felt there is a role for Council to include creative talent in all their events and activities [W64].

Taken within the broader context of earlier discussions on the perspectives of LGPs and CIPs (in Chapter 5) and noting qualitative responses it was found that all participants understood the potential positive impact of a city with a 'sense of place' which aligns with the relationship emerging here.

7.4.13 Sense of Place: Distinctly artistic and experience places

Here Q4.1 - *Creative practitioner perspectives on their city being described as distinctly artistic* (n=161) and Q4.3 - *Creative practitioner perspectives that their city demonstrates branded 'experience spaces'* were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 17.83, p = .001 (see Appendix 6 -Table 10.7). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 10.7) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .440. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.13).

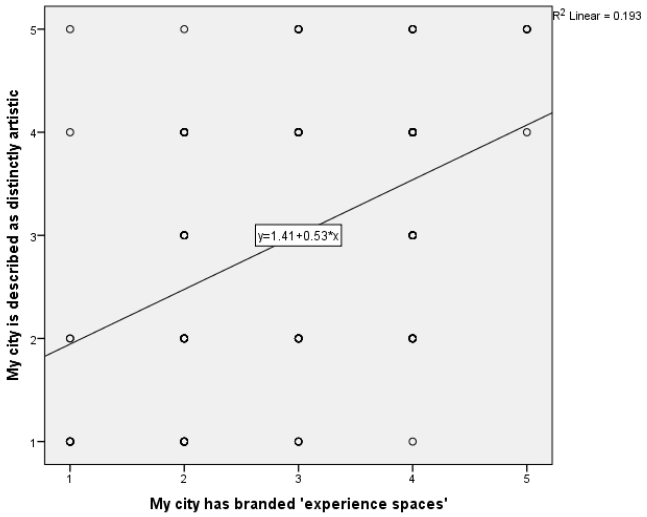

Figure 7.13 - Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.440) and 0.01 Significance (2 tailed)

That is to say that those CIPs who believed their city was distinctly artistic also believe it to offer branded "experience spaces" - CIPs see a relationship between being distinctly artistic and offering places in the city that are branded, or known as, places to have 'an experience'. It is not known what these experiences might be, however, the CIPs believe it makes the city distinctly artistic.

CIPs made no further qualitative responses, and had varying opinion on their city being considered distinctly artistic (Calgary and Wollongong CIPs not supportive, Newcastle CIPs supportive). It was found that the opinions of the CIPs disagrees with the relationship emerging here.

7.4.14 Sense of Place: Sense of place and experience places

Here Q4.2 - *Creative practitioner perspectives that their city demonstrates a distinctive sense of place* (n=161) and Q4.3 - *Creative practitioner perspectives that their city demonstrates branded 'experience spaces*' were examined to determine if any association (positive or negative) existed.

Firstly, Chi Square analysis determines that the variables are dependent with χ^2 (3) = 26.00, p = .000 (see Appendix 6 -Table 10.9). Furthermore, cross tabulation found that this same relationship existed (Appendix 5 –Table 10.12) indicating the Pearsons *r* correlation (with 0.01 2 tailed significance) as .431. A scatter plot depiction of this relationship suggests that it is positive (see Figure 7.14).

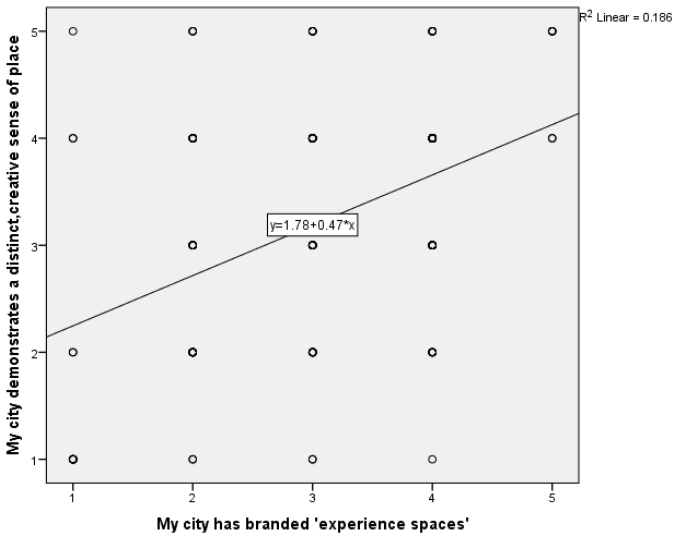

Figure 7.14 - Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r (.431) and Significance 0.01 (2 tailed)

CIPs who believed their city demonstrated a distinct sense of place also believe it to offer branded "experience spaces". Essentially this means that CIPs see a relationship between their city having a distinct sense of place and offering places in the city that are branded as places to have 'an experience'. It is not known what these experiences might be however the CIPs believe it gives the city a sense of place. Alternatively it could indicate that a city with a sense of place creates experience spaces?

In Calgary, CIPs, commented on local governments "ongoing support for community connectedness" [C52] and see the value of "art forms existence and its viseral [sic] connection to the community" [C7]. In Newcastle, a CIP believes their creative business, and presumably others like it, can invigorate the city by providing an active and vibrant location for people to visit [N33] and for Wollongong CIPs it was stated that there are paid opportunities for public art projects [W23, W39], but respondents felt there is a role for Council to include creative talent in all their events and activities [W64].

Taken within the broader context of earlier discussions on the perspectives of LGPs and CIPs (in Chapter 5) it was found that believed a sense of place contributed to their city and branded places supports this, which aligns with the relationship emerging here.

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7.5 Discussion: What Overarching relationships emerged from the CIP survey data?

7.5.1 Funding

CIPs suggest that local government providing funding opportunities can contribute to the success of CIPs, however, the negative correlation indicates that the CIPs do not believe that local government are providing enough funding for this positive outcome to occur.

In light of both this inter-relationship plus its context within the broader research findings, it is pertinent to consider that Garcia (2004:319) - relating the importance of funding to artists to develop and deliver new product as paramount to their success - and Belfiore and Bennett (2009:17) - describing the opportunities of government to influence funding decisions - discussed that such a phenomena may emerge. As such it may be explained by considering the demands of CIPs and how this relates in practice to the outcomes desired by local government and the relationships that underpin a successful funding program.

Overall, the relationship between Q2.7 *Creative practitioner perspectives on local governments actions that contribute to individual artist success* and Q1.3 *Creative practitioner perspectives on local governments contribution to individual practice related to the provision of funding opportunities* has provided a greater insight into how CIPs perceive the funding process including opportunities to access funding to achieve their goals and success of their art practice. LGPs should take the following forward from this: funding is important to CIPs, however, this is one part of the LGP and CIP relationship. The building of stronger relationships will increase the level of trust between LGPs and CIPs which may positively impact on LGP provision of funding (assurance of outcomes, trust in the relationships) and thus the sense of success for the CIP. It will also increase the level of understanding for CIPs of the processes required.

Future research studies might seek to extend insights on this particular topic by examining the relationships and roles within a public funding model and increasing the understanding of measurement as it relates to the social and economic outcomes of funding cultural programs. Indeed, subsequent more recent work such as that by Vicsek et al (2016) suggest that Network Theory maybe relevant to future insights into this topic.

7.5.2 Decision making

Five inter-related questions responded to the theme of decision making and the key sub themes were support of artists initiative, employment of local artists, reduction of red tape, a policy framework in which to work and inclusion of CIPs in decision making. Four of the relationships were positive with one having a negative correlation (see Table 7.2).

Table 7.2 - Relationships of five inter-related questions on theme of decision making

Theme	Questions	Relationship
Decision Making	Q2.1 + Q1.2	Positive
	Q1.4 + Q1.5	Positive
	Q1.4 + Q2.2	Positive
	Q1.5 + Q2.2	Positive
	Q2.7 +Q1.5	Negative

These correlations, in general, indicated that if local government includes CIPs in decision making then the likelihood of them knowing about policy making increases. If CIPs are aware of the policy making role they are more likely to be involved in the decision making, enabling them to be more likely to feel connected and be aware of what local government does.

Indeed, Landry (2008:173) discussed inclusion in decision making to capture the needs, wants and aspirations of a community but importantly to set out strategies and mechanisms for the identification of resources to achieve these and no phenomena has been seen previously in the local government creative industries sphere. As such, this may be explained by considering the responses of the CIPs as not so much about the process but for them - who is facilitating the process. For CIPs, the relationship and connection to local government in a decision making process and policy framework influences perception, and thus the perceived reduction

of red tape, leads to employment opportunities and importantly increases their sense of success and recognition by local government of this success.

Overall, the relationship between the decision making questions has provided a greater insight into how CIPs perceive their role in decision making or for them, the impact of not having a strong role in local government decision making. LGPs should actively seek CIPs inclusion in any development or planning process and recognise how that may impact with a far greater reach of influence. LGPs should understand that the relationship with local government as facilitators of these processes is more important to CIPs than the developed processes themselves. To receive this act of inclusion is a form of positive recognition for CIPs by local government.

Future research studies might seek to extend insights on this particular topic by understanding the relationships between the reduction of barriers to increase capacity and thus outcomes, and the link between decision making and advocacy.

7.5.3 Service delivery infrastructure

The analysis indicated that CIPs see as positive the investment by local government in both cultural activity and cultural institutions, however, may perceive little distinction between these terms or the investment represented.

Ho (2012:41) - outlining the crucial role of local government in cultural infrastructure development - and Miles (2005:893) - acknowledging a lack of recognition from CIPs of what cultural infrastructure investment looks like (or that it just doesn't meet their needs) - suggest that no such phenomena has been seen previously on this relationship. As such it may be explained by considering that, despite local government contributing significantly to these resources, there appears to be a lack of understanding of what cultural infrastructure is by CIPs or indeed, what it can do for them.

Overall, the relationship between Q2.4 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural institutions* (n=172) and Q2.5 - *Creative practitioner perspectives on local governments contribution to creative industry and art practice related to the support of local cultural activities* has provided a greater insight into how CIPs perceive cultural infrastructure both in terms of what it is and what it is meant to contribute and local government should take

the following from this: CIPs, and possibly the broader community, may not understand what cultural infrastructure is, what it does, how it works and how it is different to other 'infrastructure' provided by local government including artists workspace. It is LGPs role to help this understanding be created and in so doing generate additional outcomes for CIPs in its utilisation.

Future research studies might seek to extend insights on this particular topic by investigating mechanism to educate the community to enable a common understanding of the provision of cultural infrastructure, including its role as a resource for creative industries. It could also form community engagement outcomes for the development of the next Community Strategic Plan (at least in Wollongong).

7.5.4 Service delivery support

Three inter related questions responded to the theme of service delivery - support and they will be discussed as a group. The key sub themes were provision of festivals, support of cultural institutions and practice support of artists initiatives and new ideas innovative business models and artistic creations and inventions. All the relationships were positive (see Table 7.3 below)

Table 7.3 - Relationships of three inter-related questions on theme of service delivery support

Theme	Questions	Relationship
Service Delivery Support	Q2.3 + Q2.4	Positive
	Q2.3 + Q2.5	Positive
	Q1.5 + Q5.2	Positive

In light of both this inter-relationship plus its context within the broader research findings, it is pertinent to consider the provision of support as delivering social outcomes and social capital as referred to by Bohm and Land (2009) that discussed that such a phenomena may emerge. As such it may be explained by considering the importance to creative industries of this direct support (delivering festivals) and how that leads to CIPs recognising this as support of cultural

institutions (albeit not perhaps the LGPs definition of same) and how that directly influences how they feel about the support provided by local government.

Overall, the relationship between these questions of local government support has provided a greater insight into how CIPs perceive 'cultural institutions' and the importance of festivals to CIPs perception of support of their initiatives and new ideas. Local governments should take the following forward from this: there is a strong connection for people to local festivals and this is reflected as a positive contribution by local government to the community and to creative industries.

Future research studies might seek to extend insights on this particular topic by developing shared understanding of meaning around local government terms and investigating festivals as a specific generator of social capital and vehicle for creative industries to succeed.

7.5.5 Sense of place

Four inter related questions responded to the theme of 'sense of place' and they will be discussed as a group. The key sub themes were connection to community connectedness, increasing social cohesion, demonstrating a place as distinctly artistic and branded experience spaces. All of the relationships were positive (see Table *).

Table 7.4 - Relationships of four inter-related questions on theme of sense of place

Theme	Questions	Relationship
Sense of place	Q2.6 + Q5.4	Positive
	Q4.1 + Q4.2	Positive
	Q4.1 + Q4.3	Positive
	Q4.2 + Q4.3	Positive

Currid (2009:374) describes the ability of arts and culture to brand a place. This, in addition to the role government plays in building communities capacities (Sinclair 2003:313) and "a common identity and set of values" described by Adams and Hess (2001:14) indicated that this finding may emerge.

Overall, the relationships considered of CIPs perspectives on sense of place has provided a greater insight into how CIPs perceive both their contribution and local government influence related to the creation and understanding of 'sense of place'. These results are in conflict to the CIPs Likert scale analysis, describing perhaps a better understanding for CIPs when considered with concepts such as 'experience spaces' and 'community connectedness'. Local government should take the following forward from this: CIPs have a different view of sense of place and the more ephemeral concepts that are associated with its description, requiring a common understanding and level of importance to be established.

Future research studies might seek to extend insights on this particular topic by considering further 'place identity' as it relates to creative industries. What is their understanding and influence and how can it deliver outcomes related to a city?

7.6 Final Insights and Conclusion

This chapter presented the analysis of inter-related questions from the CIPs survey to provide the following key insights for local government:

- **Funding**: is one part of the LGP and CIP relationship so the building of stronger relationships will increase the level of trust between LGPs and CIPs which may positively impact on LGP provision of funding and will also increase the level of understanding for CIPs of the processes required.
- **Decision Making**: LGPs should actively seek CIPs inclusion in any development or planning process and recognise how that may impact with a far greater reach of influence.
- **Service delivery Infrastructure**: LGPs should help CIPs, and possibly the broader community, to understand what cultural infrastructure is, what it does, how it works and how it is different to other 'infrastructure' provided by local government including artists workspace.

- **Service delivery support**: there is a strong connection for people to local festivals and this is reflected as a positive contribution by local government to the community and to creative industries.
- **Sense of place**: CIPs have a different view of sense of place and the more ephemeral concepts that are associated with its description, requiring a common understanding and level of importance to be established.

Overall, the main opportunity for local government to pursue is the development of their relationships and shared understandings with CIPs to build better the capacity for improved outcomes. This perspective clearly aligns with Social Capital theorists who say that, in this research context, the network and strength of the relationship is what helps to derive the positive outcomes (Westwood 2011:691).

This analysis also provided the opportunity to consider if the CIPs held (statistically) dependent pre-conceived attitudes from their current or past relationships with local government that might impact on the CIP survey as a gauge of how local government contributes to the creative industries with a view to enhancing liveability in the community.

On funding, it would appear that local government cannot entirely rely on CIP attitudes as funding maybe provided but they may need to be prompted further on whether it was perceived as being 'enough' if such a response were ever possible!

It did appear that the survey gauged how well local government had genuinely engaged CIPs in decision making as a part of policy making. As the relationships seems logical in the context of what the LGPs discussed.

In response to Infrastructure, it appears that CIPs and LGPs lack a shared understanding of the definition of cultural infrastructure however, CIPs did recognise the relationship of investment in cultural institutions as cultural activities.

The survey appeared to gauge well the level of support CIPs feel in the given inter-relationships and seemed logical in responses. Again, however, the shared understanding of given terms and definitions is a future goal for local government to better understand the CIPs perspectives.

On sense of place, CIPs understood the ephemeral concept of sense of place well and the influence that has on community connectedness and identity, and these attitudes can be relied upon from CIPs perspective.

Overall, the survey tool - when using inter-relationships as a form of triangulation to determine if CIPs held any inherent biases that might impede the ability of this tool to adequate present LGP with clear insights into how their efforts and contributions are perceived revealed that overall the responses were unbiased. With the exception of funding, which may be difficult to avoid bias, the other relationships appear to be relied upon.

On this, at times the CIPs appeared reliant on LGPs to be enablers and facilitators and the success or otherwise of this role might be blurred from personal experience or the perception of others experience within their sector.

In conclusion, while ideally comparison of responses between sites would have been the most beneficial outcome of cross tabulation and goodness of fit tests. However, this does not occur in this analysis because the cell size was too small to allow a valid comparison and statistically valid comparisons would not have resulted. However, the exploration of inter-relationships within this chapter has raised opportunities for local government that might not have been evident without the undertaking of cross tabulation or goodness of fit analyses. This data leads to a contribution to the thesis overarching findings and key recommendations in the following Chapter 8.

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CHAPTER 8 Discussion of emergent findings, their meaning and contributions to methodology, theory and method in practice

This chapter is an all-encompassing, overarching, discussion of the key emergent findings derived from this research. This culminates in the presentation of a theoretical model (the contribution to theory) and a discussion of the CIP survey tool (the contribution to method) and its effectiveness for use by LGPs (the contribution to practice). Finally, this thesis concludes with a summation of what has been achieved, a reflection on research challenges and provides recommendations for further research.

8.1 Emergent findings - overarching context

In many parts of the world, local government is grappling with a transition from managing the development and maintenance of local infrastructure, delivery of essential services and economic governance to a 'softer' role responding to the cultural and social needs of a community. In New South Wales, Australia, this change has been brought about by a new Integrated Planning and Reporting framework legislated by the Department of Local Government in 2009 requiring that resident needs beyond basic services are taken into account. Now residents have an opportunity to discuss inspirational needs including being part of a place that offers cultural engagement, is 'liveable' (with a high quality of life attributes) or is attractive / interactive with public art and amenity, however, these attributes are often attributed to 'creatives' rather than local government. However, in effect, local government is now expected to manage and deliver the tangible - and less tangible - aspects of community expectation. So, while development and support of the creative industries has not featured highly in the work of local government in the past, it may now become desirable, and possible, for the community to want this to happen.

Until now, the relationships between cultural facilities, cultural industries, cultural workers and economic outcomes has been left unresolved and 'untested' (2010:383). This thesis has explored some of these relationships deeply through a Social Capital Theory lens to understand the local government perspective and, via a survey, compared and contrasted creative industries practitioners (CIPs) perspectives with those of local government

practitioners (LGPs) to garner insights into what is happening and what could better be achieved.

8.1.1 Definition

One of the first challenges of this research was to determine the terminology to use. It was necessary to consider the concept of 'cultural industries', which was first used by Adorno and Horkheimer in their critique of the commercial production of mass culture (cited in Lawrence & Phillips 2002:432-433). While Adorno's point of view, expressed in Lawrence and Phillips, was that "the culture industry was one entity composed of all forms of commercial cultural production: The entire practice of the culture industry transfers the profit motive naked onto cultural forms" it became too all-encompassing with consideration of mass cultural production, and their potential economic outcomes, being far beyond the experience of most local government contexts.

Increasingly, in Phase I of the research (Chapter 2) it seemed that local governments were becoming involved in fostering and supporting creative industries. While some of it could grow large scale, it was fundamentally based on 'individual creativity' in its origin (Deuze 2007:243) so, the essential ingredient was the creative outputs of individuals. From that point, the research - as based on the feedback of participants - was more or less using the definition of British Department of Culture, Media and Sport (DCMS) of 1998, as:

> those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio (Deuze 2007:249).

When we return to consider the final scope, as defined by Figure 2.5 in Chapter 2, it led to visual and creative arts, pubic art, performance, music, craft artisans, festivals and writing being included and film, television, radio and video production, software and computer games, architecture and high tech IT development being excluded in order to adjust to the local government context.

8.2 Emergent findings on how local governments generate positive outcomes for communities via their contributions to creative industries and this contribution be further enhanced

8.2.1 Infrastructure

Initially investigating foundational support for creative industries via the provision of appropriate infrastructure, this research highlighted a disconnect between actual investment in infrastructure by local government and its recognition by CIPs (see Chapter 4). Perhaps it is not so much that there isn't investment in infrastructure but could be due to lack of awareness - that this investment is not promoted as a local government initiative - or, alternatively, local government initiatives are not perceived as meeting CIP needs thereby highlighting a key differing perspective between LGPs and CIPs with regards to infrastructure.

This said, how can the investment in the delivery and maintenance of cultural infrastructure such as civic buildings, theatres, town halls, galleries and performance spaces not be 'noticed' by CIPs as a service of local government? Pratt (2008:109) suggests that the provision of capital without the supporting operational funds required to deliver activities may create the gap - this is the likely dilemma encountered in this research. It would seem appropriate therefore that local government inform their community in clear and understandable ways of the local government investment in cultural infrastructure and even to ensure that robust engagement and contribution to decision making might avoid CIPs having this underdeveloped perspective.

While the list of infrastructure demands could appear insurmountable, sometimes simpler initiatives clearly designed to respond to specific CIP needs can work and generate a larger positive impact than anticipated. Renew Newcastle demonstrated that responding to CIP needs can be worthwhile to all stakeholders. They focused efforts on influencing the ability of artists to access affordable work spaces, even just by filling a vacant space, and led to economic and social outcomes for CIPs. In turn, LGPs acknowledged the contribution of Renew Newcastle plus it is held in high esteem by Newcastle CIPs.

Whilst this example addresses the individual work space requirements of the CIPs, rather than larger scale cultural infrastructure, it does demonstrate that when local government can 'hear' CIPs and respond the perceptions of CIPs of local government are positive. Beyond an example of listening to CIPs, it is suggested here that local government investment in the

provision of this type of space and resources for CIPs would deliver rewards for local government and could be linked to better communication regarding infrastructure provision to further maximise the positive impact on the community.

Key recommendations for local government are to:

- check if their investment in infrastructure is currently actively and effectively promoted to CIPs
- regularly 'check-in' with CIPs to ensure that infrastructure planning is strongly aligned with creative industries' actual requirements
- incorporate greater planning for operational funds when embarking on any large infrastructure investment
- consider alternatives to high-cost infrastructure projects and see if simpler options, particularly CIP practice spaces, might be a better incubator for creative industries outcomes.

8.2.2 Sense of place

While, in the literature, there is often a focus on the importance of investing in an iconic creative facility (such as a Guggenheim), once we step away from a Florida "bring them in" or "build it and they will come" approach towards a building capacity from within strategy, it can be seen that the local CIPs are often looking for simpler, yet tailored, responses to their needs. This, in turn, supports more of the 'identity' or 'sense of place' based approach to creative industries which Holden (2010:531) proposed (in Chapter 1) as being “unchartered territory” for local government. This, indeed, emerged and was further explored in the current research because, as Walter Santagata suggests: “creativity does not emanate from an inspired individual creative genius, but from the broader social, economic, and geographic context in which the artist operates” so local government could both foster the creativity and foster the place within which it takes place - this, indeed, is a unique role that cannot be undertaken by any other stakeholder in this arena.

This research discovered that, for local government, sense of place and how their city ‘looks and feels’ can be an elusive and changing phenomena. However, it is worthy of local governments substantial investment in creative industries to try to deliver it (Chapter 5). It is clear that the ability, and necessity, to influence how the world sees their community is critical to local government. A city brand is synonymous with the feeling or attributes of a sense of place and can be “landmarks and buildings, successful people who are based or were born

there, references in popular media, art and culture, sports teams as well as other real and valued attributers of a place" (Legge 2013:20).

Sense of place was important to CIPs as an influence on their work practice (sharing space and working in collectives) and outcome (actual work product often reflective of where they are and what they experience day to day) but they were not as collectively influenced by sense of place as LGPs. Indeed, it was found that LGPs were aware of the importance of place, but this was not the case for CIPs. Only in Newcastle were CIPs aware (or felt most strongly about) place – this would seem to be due to the influence of Renew Newcastle on that city, as that initiative has an agenda specifically focused on artists changing spaces and creating places.

A key recommendation for local government is to:

- engage CIPs more in creating a sense of place and identify as a means to develop social capital and community identity (as per (Flew 2012:169).

Baerenholdt and Haldrup (2006:209) suggested a possible dilemma between creating a tourist destination with creative industries and maintaining the sense of place for the city (Chapter 1). What was positive in this study was that the LGPs and CIPs did not feel that their identity or sense of place was overwhelmed by tourism, instead, there seemed to be a positive alignment with branding for tourism and reinforcing sense of place in the community as well as tourism events benefiting local people too (Note: This study was not designed to consider the impacts - positive or negative - of tourism on the local community per se therefore it only considered LGP and CIP perspectives).

Instead, similar to Mommaas (2004:507) in the Netherlands, what was seen was "a locally specific appreciation of the changing integration between culture (place) and commerce (market) in today's mixed economy of leisure, culture and creativity." In some ways, tourism appeared to be reinforcing the "grassroots creativity of local communities, where everyone's creativity is valued and encouraged" (Eversole 2005:351), an important factor according to Eversole in regional development - very relevant to the Phase II research sites in this study.

8.2.3 Measures of value

Indeed, the concept of the value of the 'creative' or 'creative industries' to community and, subsequently, the value of local government contributing to it was an important finding of this

research. Mercer (2009) led a call to action “new research into both the economic potential and the social significance and impact of the creative and content industries is needed” (see Chapter 1). Without this working knowledge, researchers and practitioners could not understand how ‘creative cities materialise ‘on-the-ground’; the required working practices and how these processes generate effects (Catungal et al. 2009:1098).

This study found that the measurement of both economic and social outcomes was considered important by all LGPs. However, it was considered difficult to capture and was often perceived to be 'intangible'. LGPs described the value of creative industries as the vehicle of opportunity for both artists and ‘cultural’ consumers, but struggled with actual ways of measuring it (Chapter 5). However, the tourism industry has advanced research in this arena and may offer some relevant insights.

Therefore, a key recommendation for local government is to:

- investigate the economic and social-cultural indicators that have emerged from tourism research as directly, or indirectly, they may assist with measuring similar 'intangible' factors associated with experiences and sense of place.

Interestingly once CIPs are brought into the discussion, the long term philosophical argument of intrinsic versus extrinsic value emerges as just as relevant today as it was in Plato’s age (Zimmerman 2015). In this study the key barrier to aligned LGP/CIP impact/outcome development may indeed be that the arts have always been more closely aligned to ‘intrinsic value’ – the wholesome, unquestionable value for its own sake. In our modern political economy, this is no longer enough as creative industries are by nature ‘industrial’ – an economic artefact requiring economic - extrinsic measurement. However, while CIPs often don't wish to be valued in economic terms, they do wish to have the ability to support themselves and their practice (Chapter 5). In this study it could be noted, in most cases, that CIPs do not naturally make the connection between local government funding them and the need for local government to be accountable to tax payers via measures.

Legge (2013:42) explains that cultural projects are not a quick fix: creative industries need to be part of a wider picture, so creating a shared understanding between local government and creative industries of the measurement of value, both in terms of ‘why’ it is undertaken as well as ‘what’ is measured - dollar expenditure and social impact - is critical and contributes to this wider view. Supporting this is the perception expressed of a change in measurement to include what makes the city unique, in effect, how it contributes to the identity of the city. It

seems that social impact is critical to local government and supporting creative industries can achieve that outcome, however, CIPs need to understand that empirical measurement will always need to play a role to justify the expenditure of ratepayer's money.

A key recommendation for local government is therefore to:

- work with CIPs to legitimise new tools to measure the value of the creative industries in an appropriate way relevant to local community agendas.

It is acknowledged that a great part of the conflict - as reconfirmed in this study - is indeed because most community indicators are currently derived from an economic paradigm and therefore sit within an economic framework(Markusen et al. 2008:29; Schoales 2006:162). This study demonstrates that there is still considerable work to be done by local government together with creative industries to effectively measure public value "including going beyond economic indicators" (Creative Industries Taskforce 2013). LGPs further developing their capacity to demonstrate social and cultural outcomes may build trust with CIPs that allow for shared discussions around the financials rather than there being an outright rejection by many CIPs.

So, fundamental to achieving recognition for the value of creative industries is to try to establish some measures. Here, it is suggested that this be done collaboratively for, as has been seen throughout this discussion, many opportunities exist through a stronger collaboration between local government and creative industries (as outlined above regarding infrastructure and sense of place). This appears to concur with Chamberlin and Mothe (2004:7) who suggest that "If local government is to enhance the outcomes for the community of cultural industries, we need to do it in an inclusive and collaborative way" (Chapter 1).

8.2.4 Relationships and networking

Indeed, the importance of collaboration and networking did emerge as crucial to the future of creative industries in communities. Previously there has been scant, if any, research exploring the "'creative economy' ecosystem at the local level" (Chapain & Comunian 2010:718). This study sought to redress this and emerging in Chapter 5 was variation (between sites) regarding creative industries' relationship with local government and the role of local government in creating and maintaining networks.

Both LGPs and CIPs agreed that relationships are critical to the success of both local

government and creative industries and underpin these agendas and outcomes. All LGPs agreed that their role was as a 'translator or conduit' rather than an organiser or leader of networks whilst CIPs believe that local government should be building networks on their behalf. What clearly emerged from the findings is no common understanding exists by LGPs and CIPs of what networks are, nor what they should set out to achieve or how networks are different to partnerships. As some LGPs identified, perhaps local government's role in empowering CIPs might simply be to bring people together and let them build their own network.

The importance of relationships - between individuals, collectives, local government, creative industries - and the critical role successful relationships contribute to networking, partnerships, advocacy and generation of community value is a key finding from this research. Investment in relationships is crucial to successfully enhancing the contribution from local government to the outcomes of creative industries for the community. Again this emerging finding further strengthens the argument for the use of Social Capital Theory as a research lens.

8.2.5 Advocacy

Beyond networks, there were opinions on LGPs regarding advocacy for creative industries in a community. Sinclair (2002:313) established that local government are "community builders" (Chapter 1) but does this automatically mean that they should be advocates for creative industries? Local government did believe that they had an advocacy role and it is to champion the goals and ideas of creative industries, support proposals and to promote, encourage and provide justification to the broader community of creative industries' importance and role in their community. However, it was quickly identified that there were differing perceptions between LGP perceptions of advocacy and those of CIPs (Chapter 6). While LGPs felt that they advocated for creative industries by undertaking research, ensuring elected officials have a sense of what creative industries are and can achieve for a community, linking individuals and organisations to create networks, removing barriers and championing ideas when they can - this appeared to be invisible to CIPs.

The findings in this research indicated that perhaps this is because the advocacy role does not always equal a successful outcome for creative industries (nor local government). However, learning from the failures can be useful but does suggest that LGPs may be able to enhance their advocacy role by adopting a different focus. For example, Renew Newcastle took a

different approach where Marcus Westbury(2015:43) says in respect to Renew Newcastle: “find the people whose work you believe in and give them the tools, the promotion, the venues, the contexts, the networks and the audiences to try something they might not otherwise try”. This statement suggests an advocacy opportunity for local government.

Finally, Planas Lladó and Soler Masó (2011:283) propose what could describe the potential for an enhanced advocacy role for local government that of “ encouraging local creative talent; offering aid for creative activity; making creative forms of expression accessible to local citizens; and taking innovation into account as a criterion for assistance in cultural projects”. This approach may shift the perspective of CIPs in response to this most meaningful and influential contribution of local government.

It is therefore recommended that local government:

- effectively communicate their advocacy role and activities with CIPs so that they can at least receive recognition for their efforts
- investigate opportunities to become more effective advocates for creative industries by considering successful models and the different approaches presented by organisations such as Renew Newcastle.

Currently, the vague data around advocacy - together with softer social indicators in general - contributes to disparity in LGP and CIP perspectives, but also creates an information vacuum that can currently be filled with debates on intrinsic and extrinsic value judgments rather than progressing it forward onto new ground to explore new possibilities.

Markusen and Gadwa (2010:379) emphatically called for research that would help that “communities and governments avoid squandering ‘creative city’ opportunities”. The current research has delivered by providing the aforementioned nine (9) recommendations based on the key findings from this research emerging from the themes: cultural infrastructure; community value and its measurement; sense of place; networking, partnerships and relationships; and local government advocacy.

Furthermore, analysis of inter-relationships of the CIPs perspectives from the survey data (Chapter 7) provided yet more insights into funding, decision-making, service delivery infrastructure, service delivery support and sense of place. Overall, it outlined that the main opportunity for local government to pursue is the development of their relationships and shared understandings with CIPs to build better the capacity for improved outcomes. This

perspective clearly aligns with Social Capital theorists who say that, in this research context, the network and strength of the relationship is what helps to derive the positive outcomes (Westwood 2011:691).

So, *what is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?*

Local governments generated positive outcomes for communities by providing investment in cultural infrastructure - benefits were most enhanced when LGPs closely listened to CIPs to determine where to invest. Where this occurred, such as in Newcastle via Renew Newcastle, there appeared to be many positive outcomes for LGPs, CIPs and the broader community. Local governments who embraced identity and sense of place through creative industries development strategies seemed to achieve positive outcomes for tourism and local communities concurrently - this then led to positive economic outcomes (and possibly other social outcomes via increased recognition) for CIPs.

While local government is obliged to be transparent and justify its spending, CIPs did not recognise the need for accountability in the creative industries arena - they resented economic measures of their work. Likewise, local government need to improve CIP perceptions of their advocacy. However, tourism researchers might help local government to measure the currently intangible and the demonstration of the socio-cultural outcomes of creative industries as equally important for community as the economic ones, and may create some common ground for LGPs and CIPs. Such strategies would ideally ensure that the contribution of local government is further enhanced.

8.3 A contribution to methodology: Florida versus Social Capital Theory?

8.3.1 Florida's influence

From the start of this thesis, the work of Richard Florida was important to consider as, after Adorno and Horkheimer's 'cultural industries' work, Florida is recognised as a key theorist specifically in 'creative industries' as he focused on how the growth of a creative industries economy can positively shape the development of a city or region.

Phase I research - with its focus on ***What is local government's ideal role in enhancing community liveability via creative industries?*** - kept an open mind, despite some negative critiques of this epistemological perspective being identified in more recent academic literature (see Chapter 1). However, it became clear that cities influenced by Florida's work had a very particular flavour about them that was very different from most local government communities in this study who strived to build on creativity from within, rather than have creative professionals relocate to create a different city. As creativity comes to be part of everyday business for all local governments in response to newly emerging planning agendas (such as that in New South Wales as mentioned earlier), they cannot call upon the artefacts of Florida's theory such as the Bohemian Index. As Lewis and Donald (2010:34) explained "the variable does not...capture the residents of small cities who are "busily being creative every day" in non-occupational activities".

Trying to continually attract 'bohemians' or, as Mellander (Florida & Mellander 2010) suggested 'gay' people, did not seem to be an appropriate course of action in most communities involved in this research. Florida's idea of "...attracting a new class of highly-educated, 'footloose' professionals rather than addressing socio-economic inequalities", as Wilks-Heeg and North (2004:307) suggested, was not going to work for everyone. That said, in this study, when local people were supported to be creatives - either with the provision of infrastructure or work spaces or otherwise - other likeminded folks did seem to have been attracted to their community (Calgary and Newcastle), but there was no evidence, as suggested by Florida, of this relationship existing the other way around.

While some of Florida's suggested practices are not relevant to local government context, it is clear that communities of all scales are looking to become the best communities they can be - the relationship between creative industries and economic outcomes outlined by Florida is clearly a key aspiration for all. Indeed, many have researched the role of creative industries in economic development as a regeneration strategy (Denis-Jacob 2012; Florida 2008; Hall 2000; Hutton 2009; Pratt 2009; Scott 2004) - so this was not the principal focus of this study.

Instead, trying to contextualise the political economy around local government and creative industries together with a consideration of 'value', 'positive impact' and 'benefits' was important to understanding both why local government is even involved in creative industries (motivation) and enhancing any outcomes from this involvement (to benefit community). These were key insights derived from Phase II deeply trying to address the latter part of the research question: *What is local government's ideal role in enhancing community liveability via*

creative industries and ***how might its contributions be identified and made visible to both justify and maximise them?***

8.3.2 Social Capital Theory Lens

With Florida unable to provide an adequate theoretical foundation for this research, the context best came to be understood through the lens of Social Capital Theory. Indeed, it had emerged during Chapter 1's critique of prior academic literature as a way of understanding the creative industries and its policy context so this can now be further considered in light of the findings from this research.

The findings emerging from the data supported the fundamentals of the Social Capital theory, those of building economic and cultural capital through the development and maintenance of social networks. The underpinning attributes of the theory – those of reciprocity, trust and cooperation in pursuit of a common goal - emerged in the findings as advocating for the importance of networks, advocacy and inclusive decision making.

Within Social Capital Theory, Johnson (2006:299) as discussed in Chapter 1 (page 24), articulated that creative outputs are linked to the generation of social capital and this research would demonstrate this to be the case. Indeed, returning to consider Antcliff et al. (2007:374) who described Social Capital Theory as being the "value of network ties". This research would confirm this perspective with evidence for the importance of collaboration and networking emerging from the findings for both LGPs and CIPs. Furthermore, it was the relationships that CIPs had established with other creative individuals, groups and organisations that became critical for their art practice. LGPs came to see their own role as adding value to network ties as a 'conduit or translator' for the CIPs so that they could achieve both personally satisfying and community-beneficial art practice.

One of the strengths of using a Social Theory perspective in this current research is that it responds to Markusen and Gadwa (2010:379) who suggested that past research has neglected to consider the networks required for social capital to generate positive outcomes and that this may be due to lack of citizen participation. However, this research elucidates this further by using a Social Capital Theory perspective, and found LGPs and CIPs both acknowledge the importance of participation in decision making and the positive results that

can be achieved if this is delivered well. This again reinforces the importance of Antcliff et al. (2007:374) perspective that the 'network ties' should indeed be considered as having intrinsic value.

Overall, the research has provided a greater insight into how CIPs perceive their role in decision making or, for them, the impact of not having a strong role in local government decision making. It emerged that LGPs should understand that the relationship with local government as facilitators of processes is more important to CIPs than the developed processes themselves. To receive this act of inclusion is a form of positive recognition for CIPs by local government.

Indeed, CIPs acknowledged the ability to succeed as a practitioner was often reliant on whom you had relationships with to source work, seek support and advice, and gain paid employment in arts practice. For CIPs, the relationship and connection to local government in a decision making process and policy framework influences perception, and leads to employment opportunities and importantly increases their sense of success and recognition by local government of this success. This then strongly aligns with Putnam's work on Social Capital Theory emphasising recriprocity – that "social networks or connections with other people and the associated norms of reciprocity that flow when you connect with other people" (Putnam 2000:A17 as per Chapter 1 page 25).

Putnam also suggested that the investment in social capital "must occur at the local level" and this was confirmed by the desire for CIPS to want local government to develop networks 'for them' – a reflection of this perhaps. The role of reciprocity, trust and cooperation towards a common goal is also key in the advocacy role of local government where social capital is built at a grass roots level. Moreover, if CIPs are aware of the policy making role they are more likely to be involved in the decision making, enabling them to be more likely to feel connected and be aware of what local government does.

To this end, the Social Capital Theory perspective did – as suggested it might in Chapter 1 of this thesis – afford clarity and insights in the local government and creative industries context when specifically considering that local government's ideal role in enhancing community liveability via the creative industries. This research asserts that it be acknowledged that the community outcome (liveability) is achieved indirectly via its networks with creative industries. Again reinforcing the importance of Akcomak's (2011:7)

statement that “social capital arises from social networks and the social network itself is not social capital but utilising it makes social capital visible” - indeed the influence of this very quote is clear as this thesis has focused on making it and its value very visible.

Key recommendations for LGPs emerging in chapters 4, 5, 6 and 7 overall do highlight that it is the networks and the strength of the relationship between LGPs and CIPs that affect liveability outcomes for community. It is strongly recommended here that Social Capital Theory be used as a way of understanding local government's role in the creative industries in any future studies.

8.4 A contribution to theory: A new model depicting local government's contribution to creative industries

Through discussion it is clear that this research provides insights relevant to both seminal texts (Adorno and Horkheimer) and more recent theoretical developments in the arena of creative industries (Florida). Importantly, along the research journey a model of the relationship between local government, creative industries and communities has been evolving so as to understand how local governments do and can contribute to generating positive outcomes for communities via their contributions to creative industries. Just as Florida sought to depict the role of creative industries in communities, this research sought to depict a more evolved model that would address any inconsistencies found when LGPs attempted to apply Florida's work in their arena in practice.

Initially, a circle of influence model was considered to adequately represent the community value outcomes from the relationship and influence of creative industries and local government (see Figure 2.1 in Chapter 2). The premise of this model was that influence on community value - described as the outcome of the beliefs and experiences shared by a community that is important to them – and arose from cultural industries to impact and influence these beliefs and experience thus increasing value to the community. Local government then had the opportunity to impact on the social, cultural and economic impacts in turn influencing cultural industries.

As an outcome of Phase I (Chapter 2) the model design was updated, reflecting a changed focus represented by four factors creating layers of influence, rather than a circular model with no overlap or perceived overall influence. The cultural industries impact on social, cultural and

economic outcomes could be maximised by the relationships between local government and cultural industries creating community value (see Figure 2.7 in Chapter 2).

Upon reflection, post data collection and analysis, the new (and final) model emerging from this research is the Converging Impact Model (see Figure 8.1). This new model reflects the inter relationship between local government and creative industries and emphasises the role of local government contribution to creative industries. This is seen as local government developing relationships (not just undertaking partnerships), setting a policy context, and fulfilling an advocacy role. The role of creative industries in the Converging Impact Model is adding value to the community through creative outputs, developing a sense of place and being able to measure their value. These two forces, of local government contribution and creative industries value add, is what creates a positive impact for the community

The impact is greatest when each of these influences is maximised. If local government does not contribute or creative industries do not add value, the consequence is minimal positive impact from creative industries in a community. The size of any positive impact could be viewed as how strongly aligned local government and the creative industries are in terms of establishing a 'common goal', in a similar way that Social Capital Theory aspires to the delivery of a common goal. Likewise the impact will shrink to become inconsequential should they have no aligned goals.

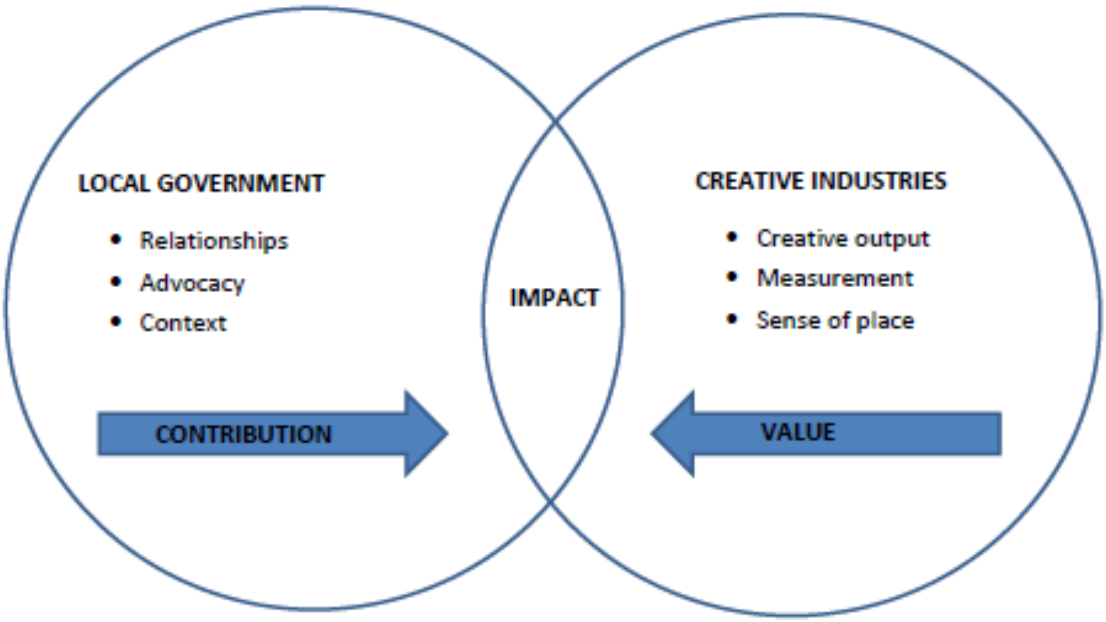

Figure 8.1 - Converging Impact Model

In summary, the model demonstrates:

- Local government contributes to creative industries across three main domains – developing and managing relationships, setting a context for the community via policy and fulfilling the advocacy role.
- Creative industries add value across a further three domains – the development of a creative output, contribution to a sense of place and demonstrating the measurement of their value.
- Positive impact is created as these two forces converge.

The Converging Impact Model demonstrates the positive contribution of local government creating the capacity of creative industries to add value to their community thus creating social, cultural and economic impact.

8.5 A contribution to method: A new CIP survey tool for LGPs to gauge effectiveness of their contributions to creative industries

8.5.1 CIP Survey tool

The tool developed to undertake this research was used to gain the perspective of CIPs in the same city that interviews with LGPs were undertaken. In theory, this survey is applicable for delivery and subsequent analysis at any local government authority, enabling them to consider how their city displays its contribution to the ability of creative industries to add value, and thus create positive impact. Criteria to establish the effectiveness of the survey delivery in other cities is discussed in the next section, however, consideration is given here to the actual survey tool used in this research and its applicability in further settings.

The survey tool was developed based on literature and considered the learnings from Phase I and the LGP interview questions for Phase II and provides a contribution to method as an outcome of the research (see Appendix 3). The questions were designed to obtain some descriptive statistics and also participants were given opportunities for free text responses. The intention of the survey was the inclusion of quantitative data collection to compare the perspectives of the LGPs - collected via interviews - and the CIPs – collected via survey - to establish a sense of the LGPs understanding of the status in their city of the investment in, and contribution of, creative industries as a comparison to the perspective of CIPs.

This tool could be used by a local government authority outside of this research. If it were, it would be collecting data to establish a baseline snapshot of the perspectives of their local CIPs, in their city, at that specific time, on their own local government's contribution to creative industries to positively add value to the community. This could then be considered, and contrasted, from the LGPs own perspective. It would enable a city the ability to see what their CIPs were thinking and establish mechanisms for local government to utilise the Converging Impact Model to establish strategies to increase the impact of that local government contribution.

The survey enabled data to be collected across twelve themes:

- Individual development space
- Capacity to contribute to decision making
- Provision of infrastructure
- Financial support and contribution

- Service delivery
- Measures of success
- Provision of support by local government
- Networking and relationships
- Contribution to tourism
- Economic Development
- Advocacy
- Capacity of local government to contribute and / or hinder the success of creative industries.

Upon reflection, there are updates that could be made to the survey to enhance the data collection and provide further clarity in analysis as is now discussed in further detail.

The first set of questions related to local government and the creative industries and provided the CIPs perspective on the contribution of local government to their individual practice specifically and also to the general sector in their city. This included two qualitative questions relating to the initiatives or actions that local government had made that helped or hindered the CIP success. This set of questions worked well generally and no changes are suggested to the questions. It may have been helpful to define what was meant by "decision making that impacts on creative activity" as it is unclear if all the CIPs understood this to mean the same thing, or what was intended in the survey. For example, not about innovative project ideas but rather participation in development of cultural policy or inclusion in overarching local government strategy development, that is, decision making.

The next questions described the perception of creativity in their city and included a question about tourism, and the influence that local government has and should have on a range of strategies. If delivering this survey again in the future, the scale on the questions relating to the influence local government has and influence CIPs think they should have, would be changed from a 0-10 scale to a 5 answer Likert scale of strongly disagree to strongly agree to enable consistency with the rest of the survey as a whole and in an endeavour to better identify the perspectives of the participants.

Relationships and networking formed the theme for the next set of questions that enquired about the relationships the CIP had, if Council had a role in building networks and a qualitative question of whom else may have a role in building networks. For the question of who the CIPs

make connections with and the networks they utilise, this would become a single answer response, rather than multiple response question to more accurately assess the responses.

The next questions related to funding opportunities and their importance and appeared to be successful in the research and would remain without change.

Measurement and impact were the subject of two qualitative questions that asked the CIPs what they consider as possible useful measures of their success and how what they currently deliver is measured, followed by the consideration of the economic and social impacts of the Arts. The impact and measurement of impact questions whilst providing information were not that useful and did not add any contrary or surprising data and could be omitted in future versions if desired. However, as it is a comparison between LGP perspectives and those of CIPs it may be useful for them remain in case there are any surprises for individual local government sites from their CIPs? The responses, however, might also reflect the difficulty in assessing intangible outputs and inputs.

The final set of questions were demographic questions which do provide a useful snapshot of the CIPs at that time for the specific city.

Overall the survey performed well in the data collection process and, as a contribution to method, could be replicated in a useful way as a standalone tool that can be delivered in any local government authority meeting the criteria suggested to maximise its success.

8.6 Ensuring the effectiveness of the rollout of the CIP survey tool for local government practice

As discovered in this research, whilst it is important to know the perspective of the practitioners in local government, it is also critical to see how LGP perspectives 'line up' with those of creative practitioners. Without CIPs, any future research would be one dimensional – there would be limited insights to inform the Converging Impact Model. How do we know though which cities might find the tool useful and effective?

What criteria will be needed to measure cities for future survey use?

The initial selection for cities to participate in this research was undertaken using six criteria (Chapter 2) and these were used to establish the first five cities for Phase I (Chapter 3). Initially any city in the world could have been considered and the overarching research structure is demonstrated in Figure 8.2 (repeated).

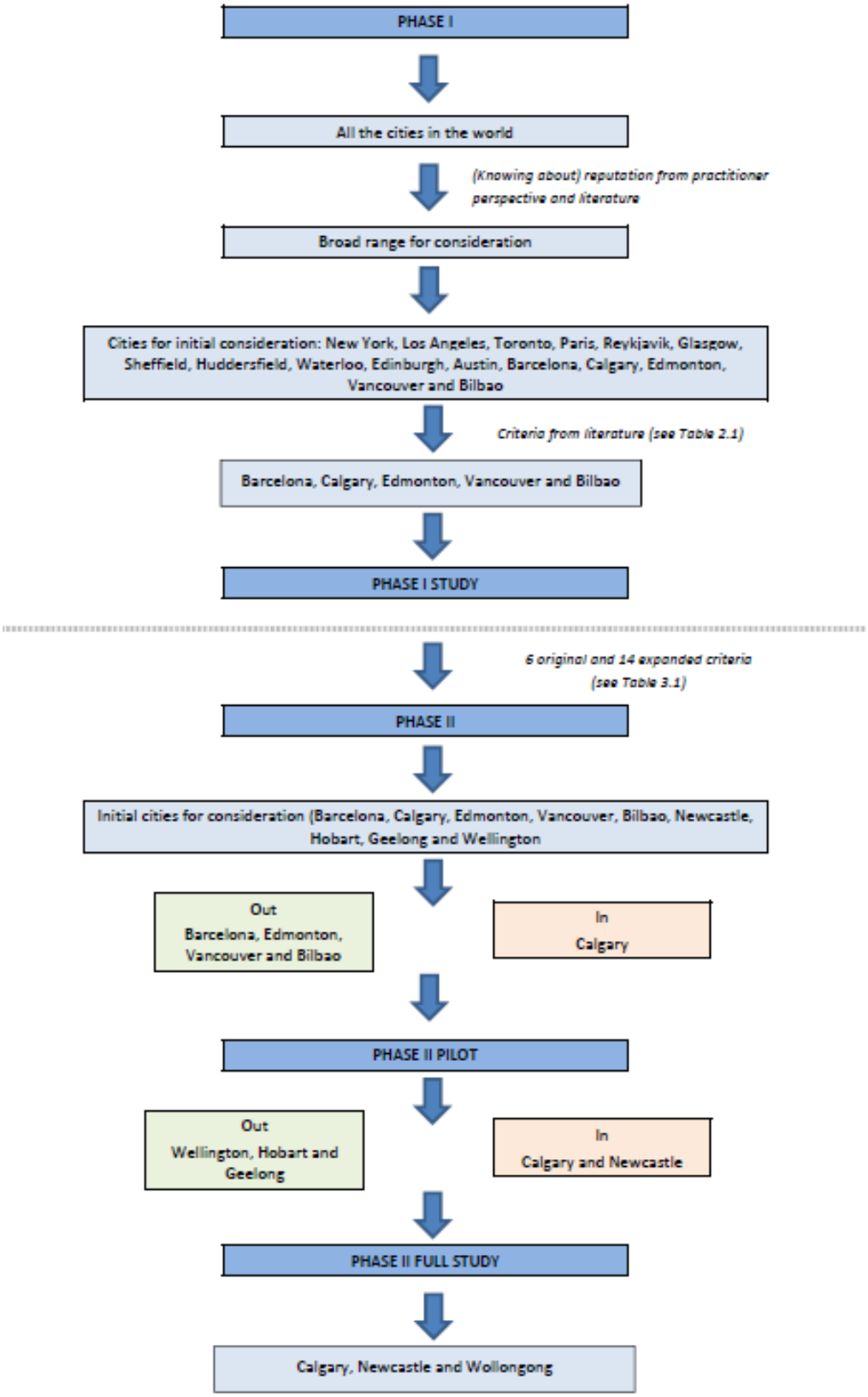

Figure 8.2 - Overarching research structure (repeated)

Identification of appropriate cities for inclusion in Phase II was completed by undertaking a comparison process against identified criteria - the original six criteria established for Phase I and a further fourteen criteria from the findings of Phase I. After the initial Phase II study the total 20 criteria were then prioritised and the process repeated. Since the completion of Phase II data collection and findings analysis the criteria have been further reviewed to consider the criteria required if other cities wanted to undertake the survey and maximise the success of the tool.

The following Table 8.1 demonstrates: in column 1, the Phase II initial criteria (six original criteria in yellow, additional 14 after Phase I in green); in column 2 Phase II criteria after the prioritisation process; and column 3 considers criteria post Phase II (that is, column 3 reflects directly against column 2, post the research conclusions).

Table 8.1 - Criteria to establish cities for future survey utilisation- Phase II initial criteria (six original criteria in yellow, additional 14 after Phase I in green), Phase II prioritised

Criteria	Column 1 Phase II initial (six original criteria in yellow, additional 14 criteria after Phase I in green – not prioritised)	Column 2 Phase II after prioritisation	Column 3 Consideration on prioritised criteria post Phase II
1	Population	Creative industries appear evident as per research *definition* – visual arts, artisan, public art, gallery etc	Creative industries need to be evident as per research *definition* in this case visual arts, artisan, public art, gallery etc to maximise survey outcome and is recommended to remain an inclusion in criteria assessment. (Whilst the survey may be successfully applied for other creative industries, that has not been tested by this research).
2	3 tier-Government structure	Does the place have an *industry culture*/ history?	Industrial history is relevant to Wollongong however is not the impetus, or context, for all local governments to invest in creative industries so would not be required as an overarching criteria
3	Cultural Reputation	Was there direct influence from an *external consultant* to develop written policy for city for example, Landry, Florida, other, that influences city approach?	If a local government has had policy advice from a consultant in the past (such as Landry or Florida) then this has the potential to influence the outcome of the survey and would need to remain a criteria, at least for those cities to consider if they had indeed sought and implemented this previous advice, and is recommended to remain an inclusion in criteria assessment.
4	Regeneration	Recognition of working in *partnership* and within networks	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion. It may influence the ability of local government to distribute the survey if their networks are limited.
5	"Something" Iconic?	*Reputation* as a place influenced by creativity	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
6	Traditional culture	Experience of *regeneration* / reinvention	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
7	Industry culture / history	Government and Council Practice within a *cultural policy* or framework	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion. Local governments without a cultural policy framework will still be able to reflect on the contribution of CIPs and this may in fact influence their policy development.
8	Government and Council practice within a cultural policy or framework	Arts inclusion in *Economic Development*	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion. Local governments without identified economic development function will still be able to reflect on the contribution of CIPs and this may in fact influence their policy development.
9	"Liveability" vision or strategic plan	*"Liveability"* vision or strategic plan	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion. For some local governments liveability may not be articulated in the strategic plan or vision, however, they will still be able to reflect on the contribution of CIPs.
10	Influence of external consultants engaged for development for example, Landry, Florida etc	Existing, and changing, *public funding* options and opportunities	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
11	Recognition of working in partnerships and within networks	Influence of *Public Art* / policy	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
12	Existing, and changing, public funding options and opportunities	Demonstrate the importance and relevance of *placemaking* and the role creative industries play	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
13	Arts inclusion in economic development strategies	A focus on *Downtown* / city centre	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
14	The importance and relevance of placemaking and the role creative industries play	Demonstrated *community engagement* strategies	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
15	Influence of public art and public art policy	*'Traditional' culture* evident	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
16	The impact of competition between cities and places	Other creative industries evident *outside of thesis definition* for example, film, architecture, technology	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
17	The focus on downtown / city centre	"Something" *iconic*	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
18	Demonstrated engagement strategies with the community	The *impact of competition* between cities and places	Whilst this may be an influencing factor on the survey outcome this does not need to remain a criteria for inclusion or exclusion.
19	Creative industries evident as research definition – visual arts, artisans,	*Government* structure - 3 tier	This criteria appears to have no influence and does not need to remain a criteria for consideration, as long as the survey is undertaken at local government level.
20	Other creative industries evident for example, architecture, technology, film making	*Population* (not including 'greater' surrounds) < 2m	This criteria requires consideration regarding the capacity of the survey delivery in a city with a population over 2 million

The criteria were critical to the site selection for Phase I and Phase II. However, following an assessment of the criteria at the conclusion of the research, it becomes apparent that whilst limitations and exclusions were required this may have overemphasised the need for such criteria for local governments desiring to deliver the survey in their own location and for their own analysis. To this end, three criteria are identified to be considered if the tool was to be delivered in other cities.

In summary, this study acknowledges local government would need to consider meeting three criteria to be able to successfully replicate the survey in their city. Those criteria are highlighted blue in column 3 of Table 1 and are:

1 Creative industries appear evident as per research *definition* – visual arts, artisan, public art, gallery, etc. Whilst it may be successfully applied for other creative industries, that has not been tested by this research.
2 There is / was no direct influence from an external consultant/s to develop written policy for the city – for example Landry, Florida, other - that impacts the city's policy approach.
3 Population (not including 'greater' surrounds) is less than 2 million people.

These three remaining criteria suggest that many cities could be considered suitable to undertake this survey to establish if, as a local government authority, they generate positive outcomes for their community via their contributions to creative industries and how they might enhance this contribution.

8.6.1 Limitations of this research

The research did confront some challenges; the collection of CIP data through the survey relied on the connections of the LGPs to engage CIPs through their identified networks via newsletters and databases. In hindsight, it may have been beneficial for the researcher to have engaged directly with creative industries groups to garner a higher response rate. However, this approach was intentional to observe the success of the LGP engagement. In a sense 'testing' their advocacy role. In three of the initial four Phase II sites this proved unsuccessful with the extremely low response numbers and this may have been a contributing factor.

The survey tool itself presented some limitations (as discussed in section 8.5) including the recommendation to change the likert scales for consistency throughout the survey to 5 scale

for 2 questions sets (rather than 10) and the incorrect use of multiple responses rather than a single response in one question.

The challenge of determining the population and therefore actual sample size restricted the type of analyses to be undertaken. Despite Cross Tabulation (Pearsons r) and Goodness of Fit (Chi Square) analysis, a limitation arose due to the cell size being too small to allow valid comparison.

Overall, the survey questions were derived from terminology emerging in academic literature and were refined by the Phase I in-depth interviews with Local Government Practitioners and it might be suggested that there is validity of interpretation of the questions. In terms of reliability of the survey, there needs to be some greater design elements to ensure the type of answer being collected is appropriate but also designed-in cross-referencing of questions to see if there is alignment. In short, the survey should be modified so that cross tabulations become useful as reliability assessment tools. As a starting point, however, the survey has demonstrated to be useful to undertake a survey with the Creative Industries Practitioner cohort to review against the responses of Local Government Practitioners. As a stand-alone tool for Local Government Practitioners for use to garner Creative Industries Practitioner insights the next step of a deeper pursuit of 'reliability' will indeed be vital.

8.6.2 Future research

Firstly, undertaking the CIP survey tool in additional sites would prove a worthwhile exercise for specific local government authorities and their practitioners as a mechanism to establish a potential means to measure and enhance the ‘impact’ of their contribution on creative industries and their community. In particularly, for the study sites of Calgary, Newcastle and Wollongong it would be worthwhile to engage the CIPs in the survey again to see if any planned or actual strategies had realised an impact. For LGPs this method and model proves a framework in which to engage CIPs and may lead to enhanced iterations of the survey and an outcome response framework.

More generally, future research studies might:

- examine relationships and roles within a public funding model to enhance creative industries' understanding and/or perceptions of social and economic outcome measurement as it relates to the of funding cultural programs.

- investigate the relationships between the reduction of barriers - red tape - with increased capacity and the link between decision making and advocacy.
- extend insights by investigating mechanisms to educate the community to enable a common understanding of the provision of cultural infrastructure, including its role as a resource for creative industries.
- investigate festivals as a specific generator of social capital and as a vehicle for creative industries success.
- consider further 'place identity' as it relates to creative industries and, in particular: What is their understanding and influence and how can it deliver outcomes related to a city?

8.7 Conclusion

This research on local government's contribution to creative industries - with a view to creating positive community outcomes - has resulted in data collection both domestically (within Australia) and internationally (within Europe and North America). This data has been analysed via qualitative methods and discussed with regard to relevant academic literature to arrive at key findings that address the research question '*What is local government's ideal role in enhancing community liveability via creative industries and how might its contributions be identified and made visible to both justify and maximise them?*' and demonstrate a contribution to methodology, theory and method in practice.

Firstly, this research found Social Capital Theory as a useful lens to understanding local government's role in the creative industries and strongly recommends its use in future studies therefore making a contribution to methodology in this field of research.

Secondly, this research led to the development of a theoretical conceptual model - the Converging Impact Model - outlining the contribution of local government to the ability of creative industries to add value thus creating a positive impact for the community thereby extending theoretical understandings in this arena.

Thirdly, it has made a contribution to method in practice with the development, testing and refinement of a survey tool for application by local government to creative industries to measure perspectives on the effectiveness of local government contributions to creative

industries. Furthermore, it has outlined the selection criteria process via which for local governments can determine their as appropriate to use this tool and apply it in practice.

The purpose of this research was to investigate *local government's ideal role in enhancing community liveability via creative industries and how its contributions might be identified and made visible to both justify and maximise them.* In conclusion, there have been three key contributions (methodology, theory and method) as well as many multiple insights into what local government's ideal role is and how this might be articulated to the communities that they serve. This research has therefore achieved its purpose.

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Appendix 1 – Glossary of terms

Term	Definition
Artist collectives	Where a group of artists work together, sometimes physically located together, to achieve their creative goals
Artist space / working space	Small affordable 'spaces' that could be the reuse of vacant space or part of a bigger building or even new space, but is generally small and offers individual artists a space from which they have the opportunity to create and develop work
CADA	Calgary Arts Development http://calgaryartsdevelopment.com/
CED	Calgary Economic Development Authority http://calgaryeconomicdevelopment.com/
Community value	The outcome of the beliefs and experiences shared by a community that is important to them
Contribution	To contribute something. To add to the outcome or value.
Cultural Infrastructure	Cultural institutions such as galleries, theatres and Town Halls. Also staging lighting etc required for festivals or events.
Cultural Planning	"a coordinated way of recognising and nurturing local rituals, beliefs, and everyday activities and priorities" (Stevenson 2005:36)
Cultural value	The value something has related to its connection to culture. Product or activity, legend or spiritual.
Extrinsic value	Extrinsic value is value that is not intrinsic. Zimmerman (Zimmerman 2015)
Impact	To influence or have an effect. The force exerted by a new idea, concept, technology or ideology.
Intangible value	Not definite or clear. Impalpable.
Intrinsic value	The intrinsic value of something is said to be the value that that thing has "in itself," or "for its own sake," or "as such," or "in its own right." (Zimmerman 2015)
Renew Newcastle	*Renew Newcastle* is a not for profit company limited by guarantee. The organisation has been established to find short and medium term uses for buildings in Newcastle's CBD that are currently vacant, disused, or awaiting redevelopment. Renew Newcastle aims to find artists, cultural projects and community groups to use and maintain these buildings until they become commercially viable or are redeveloped. Renew Newcastle is not set up to manage long term uses, own properties or permanently develop sites but to generate activity in buildings until that future long term activity happens. The organisation was founded to help solve the problem of Newcastle's empty CBD. The long-term prospects for the redevelopment of Newcastle's CBD are good, however, in the meantime many sites are boarded up, falling apart, vandalised or decaying because there is no short-term use for them and no one is taking responsibility.

	http://renewnewcastle.org/
Sense of Place	People develop a "sense of place" through experience and knowledge of a particular area. A sense of place emerges through knowledge of the history, geography and geology of an area, its flora and fauna, the legends of a place, and a growing sense of the land and its history after living there for a time http://www.importanceofplace.com/2009/04/what-is-sense-of- The term sense of place has been used in many different ways To some it is a characteristic that some geographic places have and some do not while to others it is a feeling or perception held by people It is often used in relation to those characteristics that make a place special or unique as well as to those that foster a sense of authentic human attachment and belonging Others such as geographer Yi-Fu Tuan have pointed to senses of place that are not inherently http://www.definitions.net/definition/Sense%20of%20place
TAFE	In Australia – Technical and Further Education
Tangible value	Value that is real or actual, rather than imaginary or visionary. Having actual physical existence, as real estate or chattels, and therefore capable of being assigned a value in monetary terms.
Value	The relative worth or importance of the input

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Appendix 2 - Semi structured interview questions for Phase I Scoping Study

Interview Guide – Semi structured style interview questions

Local government

What is the structure of your Local Government / City Council?

What is your position? What do you do?

What do you see as the role of LG in your city?

How has LG helped to establish the city you have today?

Cultural industries

What does the term cultural industries mean to you? How would you describe cultural industries?

Do you think CI have impacted on your city?

How have they impacted? Social, cultural, economic, environmental?

Do you think your residents value the influence of Cultural industry?

What examples can you tell me about?

What does 'a place' where cultural industries are successful look like? Is it your whole city? Precincts? Neighbourhoods? How do you know?

How does your city differ from other cities in regard to cultural industries?

Did you set out to establish a city that uses culture to transform itself and attract people?

Was this related to economic struggle? How did this look?

Was it related to identity struggle? What did this look like?

Why do you think your approach to economic development / cultural tourism works?

What difference does it make (to how it was before? Or compared to a different place?)

What did CI contribute? How did CI contribute?

What is success defined by?

How was success measured? What indicators do you use?

How do you think success could be measured?

Did you think about the impact the changes might have on the people who live in your city?

Do you think it has impacted? How?

Your city

Do you think your city is a good place to live as well as visit?

Who can influence that?

What if you did not have the cultural industries and cultural influence in your city? How do you think your city would be prospering without their impact?

What processes, methods, procedures, did your city use to get to where you are today?

Is your success sustainable?

What is unique? What can be done elsewhere?

What was the importance of Local Government to CI and your city's current position?

How can local government have an influence on CI impact already established?

Specific Role of Local Government in developing Cultural Industries

How do you think LG can influence and enhance the impact of CI?

What do LG need to know to gain benefit from CI in their community and economy?

Do you think what you have achieved in your city could be repeated? Are there any general lessons? Are there any tools or measures you can share?

Who else could benefit from involvement with CI to gain benefit for a community? How?

Community value, expectations and consultation

What do you think your community values in your city?

Why do you think they value it?

Who values it? Do locals and 'tourists/visitors' value it in the same way? (Or to the same extent?)

Cultural Institution

Institution and possible link to Local government

What is the structure of your institution?

What is your position? What do you do?

What is your link to Local Government / City Council?

What do you see as the role of LG in your 'business'? Or are you very separate?

What do you think has been the influence of LG that helped to establish the city you have today?

Did your city make a conscious decision to pursue a specific cultural goal?

Cultural industries

What does the term cultural industries mean to you? How would you describe cultural industries?

Do you think CI have impacted on your city? Are you a cultural industry?

How have they / you impacted on the community? Social, cultural, economic, environmental?

Do you think your residents value the influence of your institution?

What examples can you tell me about?

What does ‘a place’ where cultural industries are successful look like? Is it your whole city? Precincts? Neighbourhoods? How do you know?

How does your city differ from other cities in regard to cultural industries?

Did you set out to establish a city that uses culture to attract people?
Was this related to economic struggle? How did this look?

Was it related to identity struggle? What did this look like?

Why do you think your approach to economic development / cultural tourism works?

What difference does it make (to how it was before? Or compared to a different place?)

What did CI contribute?

How did CI contribute?
How do you measure your institutions success?

Are there other ways that your success could be measured do you think?

Did you think about the impact the changes might have on the people who live in your city?

Do you think it has impacted?

Your city

Do you think your city is a good place to live as well as visit?

Who can influence that?

What if you did not have your institution and cultural influence in your city? How do you think your city would be prospering without your impact?

What processes, methods, procedures, did your city use to get to where you are today?

IS it sustainable?

What is unique what can be done elsewhere? What was common? What was not?

What was the importance of Local Government to CI and your current position?

How can local government have an influence on CI impact already established?

Specific Role of Local Government in developing Cultural Industries

How do you think LG can influence and enhance the impact of CI generally?

How do you think LG can influence and enhance the impact of your institution on the community?

What do LG need to know to gain benefit from CI in their community and economy.

Do you think what you have achieved in your city could be repeated? Are there any general lessons? Are there any tools or measures you can share?

Who else could benefit from involvement with CI to gain benefit for a community? How?

Community value, expectations and consultation

What do you think is valued in your city by your community?

Why do you think they value it?

Who values it? Do locals and 'tourists/visitors' value it in the same way? (Or to the same extent?)

Researcher prompts

Link questions to work in any particularly identified city. Draw comment from information gathered eg: In x city, y made the comment "..... " What are your thoughts on that?

Link possible questions to published work.

What work have you done in this area? (Cultural industries, indicators, development of specific area).

Indicators?

Key discoveries / learnings?

Possible comments on:

- Local Government
- The city of ( )
- Creative Industries
- Community Values
- Indicators

Appendix 3 – CIP survey

FACULTY OF BUSINESS

Default Question Block

FACULTY OF BUSINESS
School of Management, Operations & Marketing

PARTICIPATION INFORMATION SHEET

PROJECT TITLE- Influence of Local Government on Creative Industries for Community Outcomes.

PURPOSE OF THE RESEARCH
This is an invitation to participate in a study conducted by researchers at the University of Wollongong as part of Sue Savage's PhD study. The purpose of the research is to investigate (1) the impact creative industries can have on community and (2) how local government can play a role to positively influence their impact. You were identified to participate in the data collection from your Local Council.

RESEARCHERS
Principal Researcher / Supervisor: Assoc. Professor Sam Garrett-Jones Ph: +61 2 4221 4359 sgarrett@uow.edu.au
Second Researcher: Dr Lynnaire Sheridan Ph: :+ 61 2 4221 3654 lynnaire@uow.edu.au
Researcher: Sue Savage Ph: +61 2 422 7237 ssavage@wollongong.nsw.gov.au

METHOD AND DEMANDS ON PARTICIPANTS
If you choose to be included, you will be asked to complete an on line electronic survey lasting approximately 10-15 minutes. You will not be identified in the data collection.

POSSIBLE RISKS, INCONVENIENCES AND DISCOMFORTS
Apart from the 10- 15 minutes of your time to complete the survey we can foresee no risks for you. Your involvement in the study is voluntary and you may withdraw your participation from the study at any time and withdraw any data that you have provided to that point without adverse consequences.

FUNDING AND BENEFITS OF THE RESEARCH
This research will provide data that identifies practice, processes and tools in the area of creative industries development and the role of Local Government. The data will inform strategies for a model or framework to be developed to assist in measuring

the impact of Creative Industries on a community, the value they add and what role Local Government has played. Findings from the study will be used in a PhD thesis and may be published in academic and professional journals and presentations.

ETHICS REVIEW AND COMPLAINTS
This study has been reviewed by the Human Research Ethics Committee (Social Science, Humanities and Behavioural Science) of the University of Wollongong. If you have any concerns or complaints regarding the way this research has been conducted, you can contact the UoW Ethics Officer on (02) 4221 3386 or email rso-ethics@uow.edu.au.
Thank you for your interest in this study.

The first four questions relate to Local Government and Creative Industry

As an artist or creative practitioner I feel my local government contributes to me and my art practice outcomes in the following ways:

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Provides me with appropriate spaces to use	○	○	○	○	○
Provides opportunity to be involved in decision making that impacts on creative activity	○	○	○	○	○
Provides sufficient funding opportunities	○	○	○	○	○
Decreases red tape to enable me to undertake my business more easily	○	○	○	○	○
Strongly supports my initiatives	○	○	○	○	○
Advocates actively on my behalf	○	○	○	○	○

As an artist or creative practitioner I feel my local government contributes to creative industry and art practice outcomes in the following ways:

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Provides an appropriate policy framework for cultural	○	○	○	○	○

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
and creative development					
Always employs local artists for local projects and activities	○	○	○	○	○
Delivers festivals locally for the community	○	○	○	○	○
invests to an adequate level in cultural institutions such as galleries, theaters, museums	○	○	○	○	○
Spends sufficient resources in the support of the arts and cultural activities in both not for profit and profit / commercial sectors eg: presenting venues, public art, art practice	○	○	○	○	○
Generates a high level of confidence as a contributor to community connectedness.	○	○	○	○	○

What initiatives or actions do you think Local Government has made that has contributed to your success?

What do you think Local Government has done, or not done, that has hindered your success?

The next questions ask you to describe the perception of creativity in your city .

My City:

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Is described as distinctly artistic	○	○	○	○	○
Demonstrates a distinctive, creative sense of place	○	○	○	○	○
Has physical sites branded as experience spaces	○	○	○	○	○

How much do you think Local Government influences the following?

	Far short of expectations		Short of expectations			Exceeds expectations			Far exceeds expectations	
	0	10	20	30	40	50	60	70	80	90	100
appropriate level of affordable work spaces for the creative industries											
supporting new ideas and creative insights, innovative business models, and artistic creations and inventions											
Using Art and culture as an economic development strategy to "brand" a place											
using Arts/ creative activities as a vehicle for generating increased social cohesion (community building,											

	Far short of expectations		Short of expectations		Exceeds expectations		Far exceeds expectations			
	0	10	20	30	40	50	60	70	80	90	100
community development work);											
Using Arts/creative activities as a vehicle for promoting and marketing towns and regions (indirect economic development strategy); and											
Using Arts/creativity as a generator of economic success more broadly (direct economic development strategy)											

I believe that Creative industries contribute to a high level to tourism in my city.

Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
○	○	○	○	○

The next 5 questions ask about the role of relationships and networking in creative industry.

My relationships with the following individuals / groups are critical to my business/ practice.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Other individual artists / creatives	○	○	○	○	○
Other creative groups or organisations	○	○	○	○	○
Local Government	○	○	○	○	○

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Social networks are critical to gain work experience and to develop my business.	○	○	○	○	○

I make connections and utilise networks to deliver my craft:

- ☐ within my local area
- ☐ outside my local area
- ☐ both within and outside my local area
- ☐ other

In my work I have received support from:

- ☐ Local Government
- ☐ Philanthropic Organisations
- ☐ State Government Arts organisation
- ☐ State Government agencies other
- ☐ Australia Council
- ☐ Other

I believe that Local Government has a role in building networks in the creative sector.

Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
○	○	○	○	○

Is there anyone else that you believe has a role in developing networks in the sector other than local government

The next questions relate to funding opportunities and its importance to you as a creative /artists practitioner.

Have you ever received funding from Local Government?

yes	no
○	○

What are your thoughts on the following statement: The relationship with Local Government as a funder could be described as a reciprocal one and mutually reinforcing, by this it means that your relationship is respectful between you and Local Government and the project / practice goals are the same for you and local government

Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
○	○	○	○	○

Which of the following potential supports for Creative Industry is important to you?

	Not at all Important	Not as important	Neither Important nor Unimportant	Somewhat Important	Very Important
Access to funding opportunities	○	○	○	○	○
Having a University located in your city	○	○	○	○	○
Partnership opportunities	○	○	○	○	○
An active tourist industry	○	○	○	○	○
Spaces to produce, exhibit, sell work	○	○	○	○	○
Recognition (by others) of the importance of the creative sector's contribution	○	○	○	○	○
A safe city	○	○	○	○	○

The next 2 questions are about measuring the contribution of Creative Industries to the community.

As a creative industry practitioner what do you consider could be useful measures of your success and value to the community?

How is your success and value currently measured and reported in your community?

This question asks you generally about your thoughts on the impacts of Arts in the community.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The Arts delivers economic impacts for my community	○	○	○	○	○
The Arts delivers social impacts for my community	○	○	○	○	○

This question asks you generally about your thoughts on the measuremnt of impacts of Arts in the community.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Economic impacts of the Arts are rarely measured accurately	○	○	○	○	○
Social impacts of the Arts are rarely measured accurately	○	○	○	○	○

The final set of questions are about you.

My creative industry / art practice can best be described as:

- ○ Music
- ○ Film
- ○ Visual Arts
- ○ Literature
- ○ artisan craft
- ○ performance
- ○ Other

I participate in my art practice as;

- ☐ an individual
- ☐ with one or two others
- ☐ in an organisation
- ☐ all of the above

I have been undertaking art practice for

- ○ 0-2 years
- ○ 2 - 5 years
- ○ 5 - 10 years
- ○ 10 - 15 years
- ○ over 15 years

I have lived in my city for

- ○ 0-2 years
- ○ 2-5 years
- ○ 5-10 years
- ○ 10-15 years

- ○ over 15 years
- ○ live outside the greater city

My gender is:

- ○ Male
- ○ Female
- ○ other
- ○ do not wish to nominate

My age is:

- ○ under 18
- ○ 18 -30
- ○ 30 - 45
- ○ 46-60
- ○ over 60
- ○ do not wish to nominate

Thank you for your time to contribute to this research. If you are interested in receiving information after the data is collected please provide your name and email address.

Name:
Email:

Any final comments you would like to make.

Survey Powered By Qualtrics

Appendix 4 - Analysis of raw data for each question from the three survey city sites: Calgary, Canada; Newcastle, Australia; Wollongong Australia

This appendix presents the analysis of raw data for each question from the three survey city sites: Calgary, Canada; Newcastle, Australia; Wollongong Australia. Initial analysis is undertaken to determine which data is relevant for presentation and further discussion in the research findings (Chapters 4, 5 and 6).

Q1.1 As an artist or creative practitioner, I feel my local government contributes to me and my art practice - Provides me with appropriate spaces to use

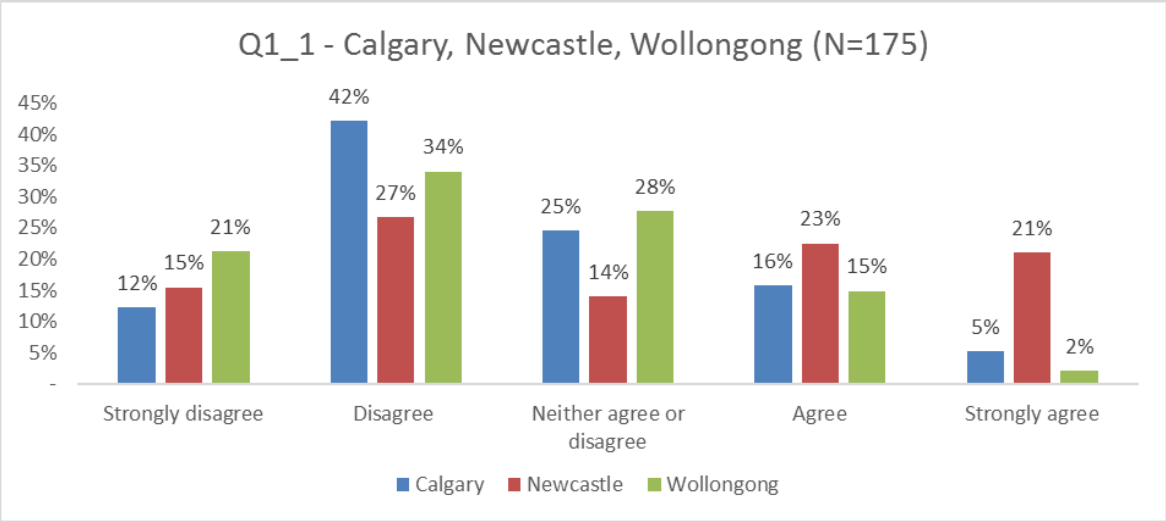

Figure 1: Creative practitioner perspectives on local government's contribution to individual practice related to space in their city by city (n=175)

Initial analysis: The graph illustrates some potential variation between the perceptions of respondents in the different study sites which suggests there would be value in exploring this variation in more depth in the context of other related quantitative and/or qualitative responses.

Reflection: Consider qualitative data related to Renew Newcastle at the Newcastle site.

Decision: Further analysis required in the Findings chapter

Q1.2 As an artist or creative practitioner, I feel my local government contributes to me and my art practice-Provides opportunity to be involved in decision making that impacts on creative activity

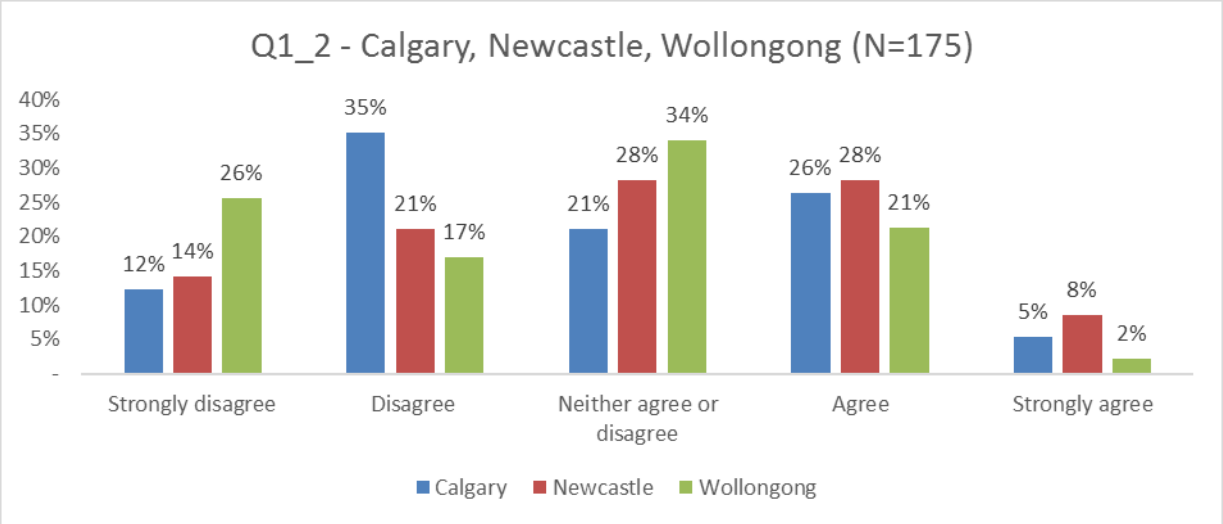

Figure 2: Creative practitioner perspectives on local government's contribution to individual practice related to inclusion in decision making by city (n=175)

Initial analysis: The graph illustrates some potential variation between the perceptions of respondents in the different study sites which suggests there would be value in exploring this variation in more depth in the context of other related quantitative and/or qualitative responses.

Reflection: Wollongong respondents appear to be more supportive of this statement than either Newcastle respondents or Calgary respondents.

Decision: Further analysis required in the Findings chapter

Q1.3 As an artist or creative practitioner, I feel my local government contributes to me and my art practice-Provides excellent funding opportunities

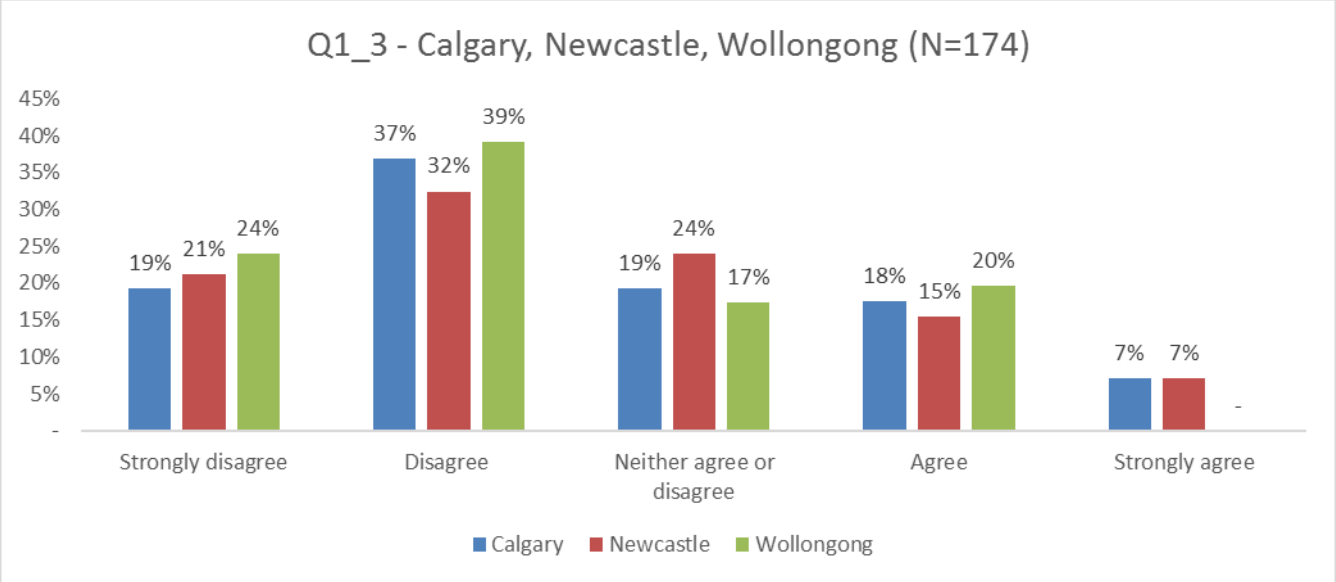

Figure 3: Creative practitioner perspectives on local government's contribution to individual practice related to the provision of funding opportunities by city (n=174)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 4 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross Tabulation.

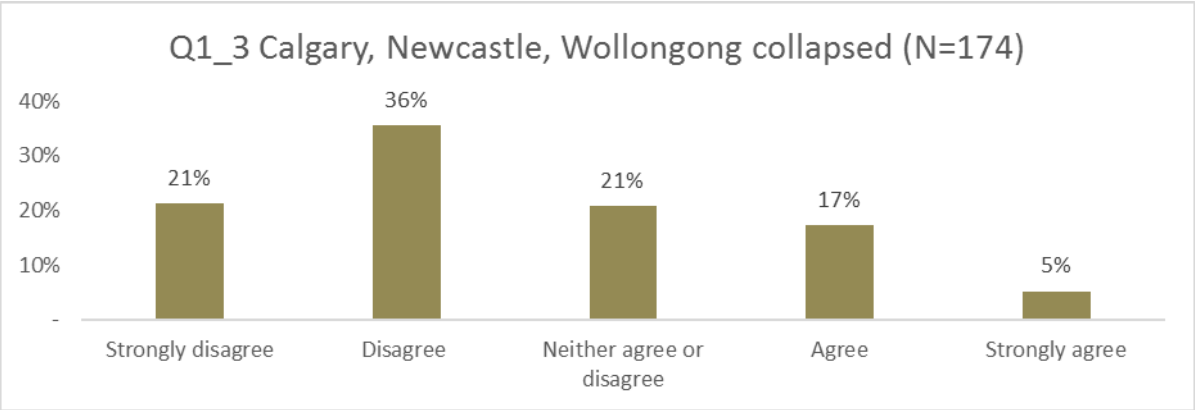

Figure 4: Creative practitioner perspectives on local government's contribution to their individual practice related to the provision of funding opportunities - collapsed overall participant responses (n=174)

Q1.4 As an artist or creative practitioner, I feel my local government contributes to me and my art practice-Decreases red tape to enable me to undertake my business more easily

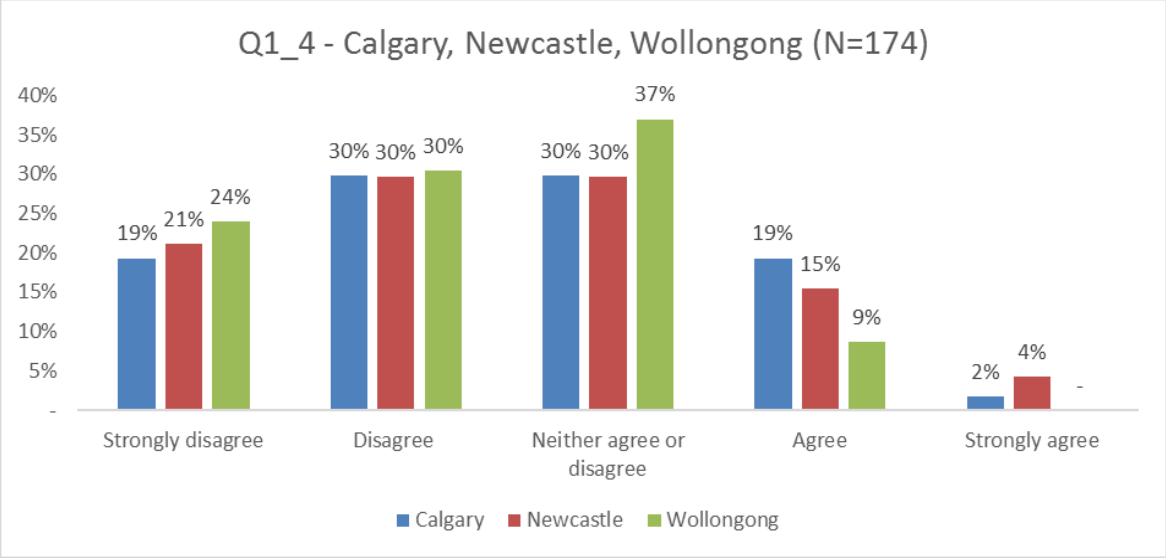

Figure 5: Creative practitioner perspectives on local government's contribution to individual practice related to the reduction of red tape for their business by city (n=174)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 6 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

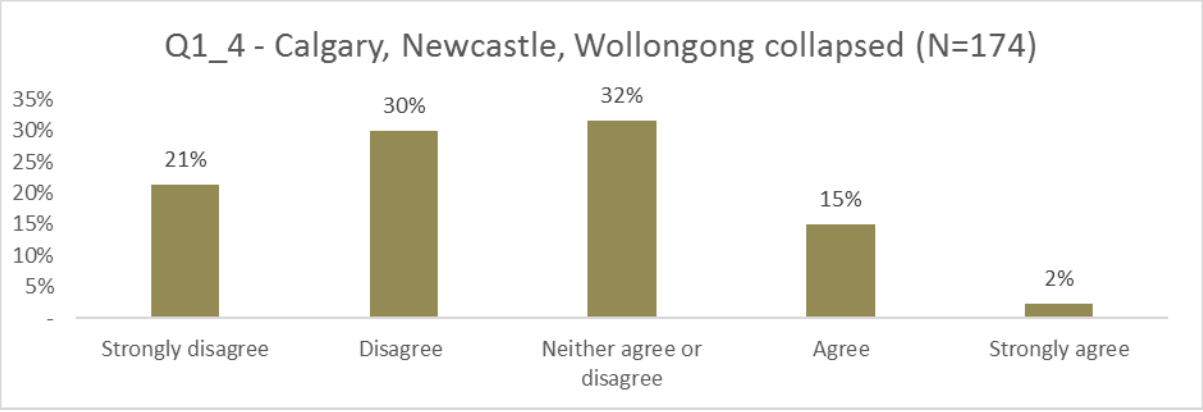

Figure 6: Creative practitioner perspectives on local government's contribution to their individual practice related to the reduction of red tape for their business collapsed overall participant responses (n=174)

Q1.5 As an artist or creative practitioner, I feel my local government contributes to me and my art practice - Strongly supports my initiatives

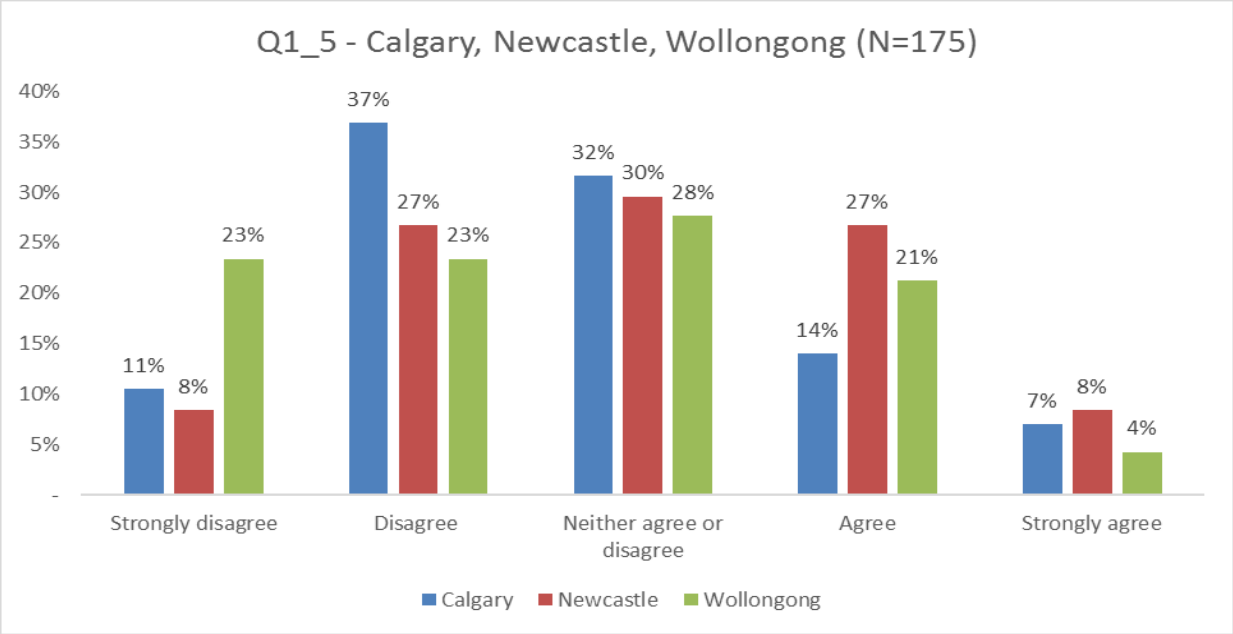

Figure 7: Creative practitioner perspectives on local government's contribution to individual practice related to the support of their initiatives by city (n=175)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents appear to be more supportive of this statement than either Wollongong respondents or Calgary respondents.

Decision: Further analysis required in the Findings chapter

Q1.6 As an artist or creative practitioner, I feel my local government contributes to me and my art practice - Advocates actively on my behalf

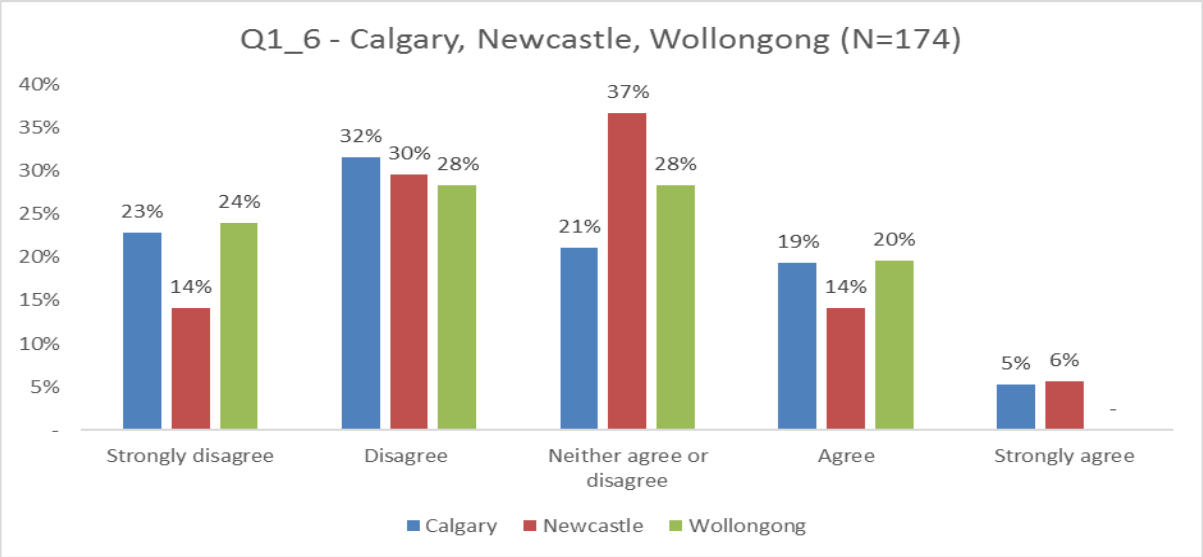

Figure 8: Creative practitioner perspectives on local governments contribution to individual practice related to undertaking an advocacy role by city (n=174)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 9 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

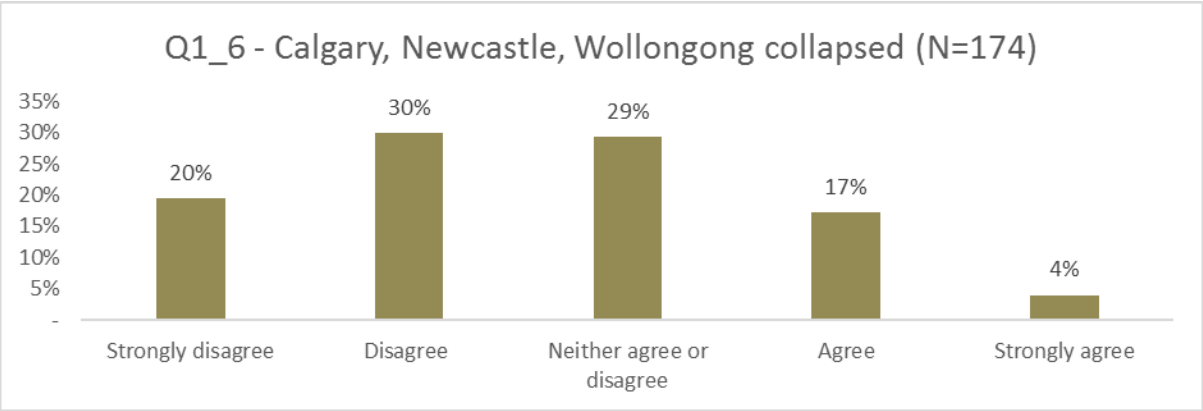

Figure 9: Creative practitioner perspectives on local government's contribution to their individual practice related to undertaking an advocacy role - collapsed overall participant responses (n=174)

Q2.1 I feel my local government contributes overall to the creative industry and art practice outcomes in the following ways - Provides an appropriate policy framework for cultural and creative development

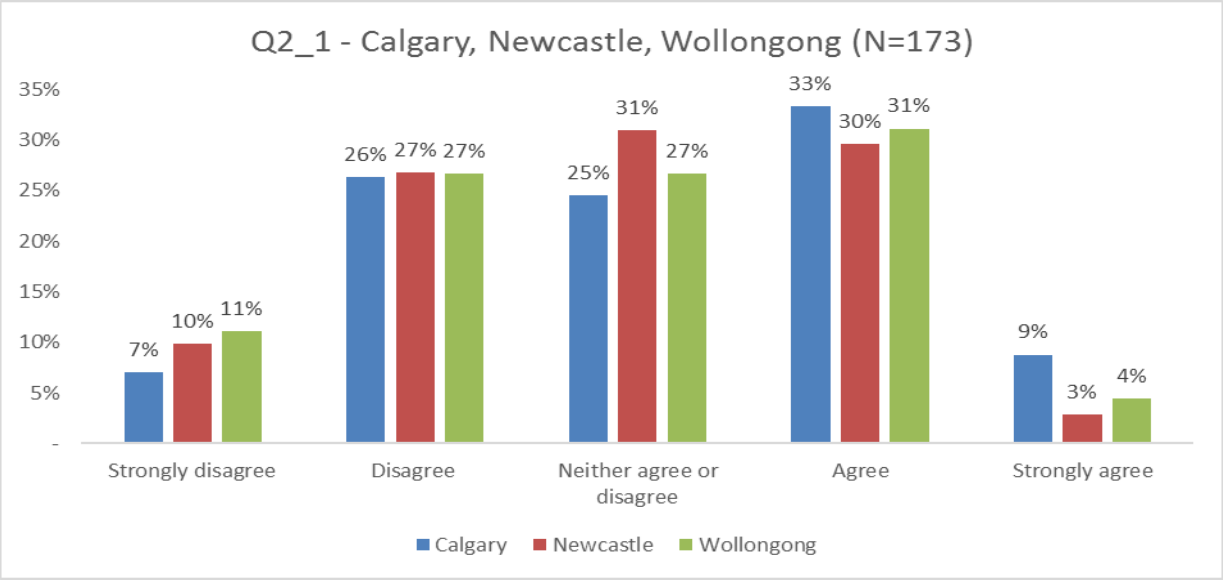

Figure 10: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to policy framework by city (n=173)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 11 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

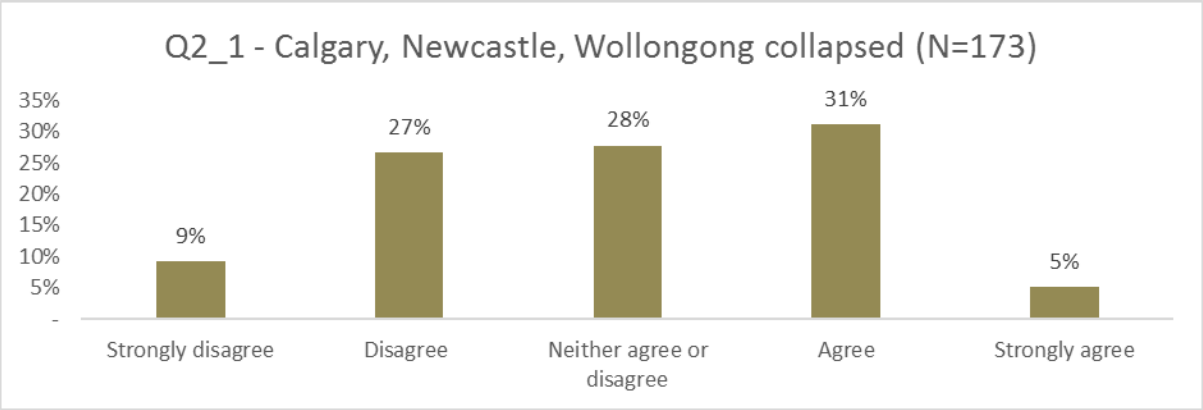

Figure 11: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to policy framework- collapsed overall participant responses (n=173)

Q2.2 I feel my local government contributes overall to the creative industry and art practice outcomes in the following Ways-Always employs local artists for local projects and activities

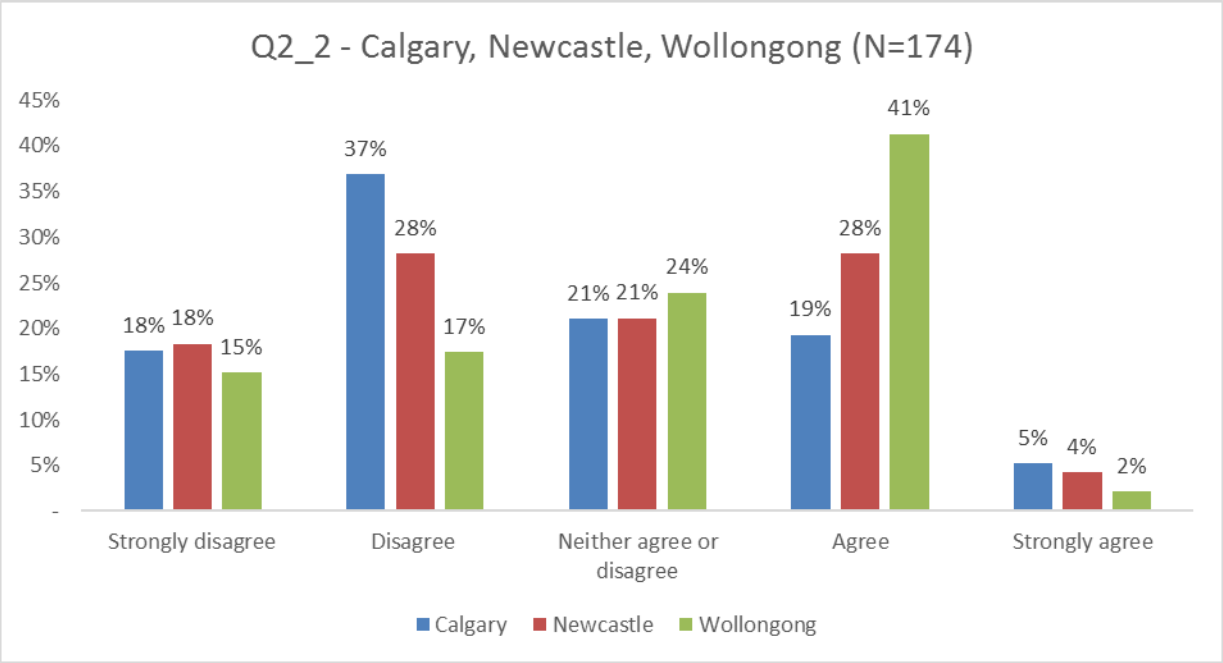

Figure 12: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to employment of local artists by city (n=174)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Wollongong respondents appear to have a strong positive response for this question compared to both Calgary and Newcastle respondents.

Decision: Further analysis required in the Findings chapter

Q2.3 I feel my local government contributes overall to the creative industry and art practice outcomes in the following ways - Delivers festivals locally for the community

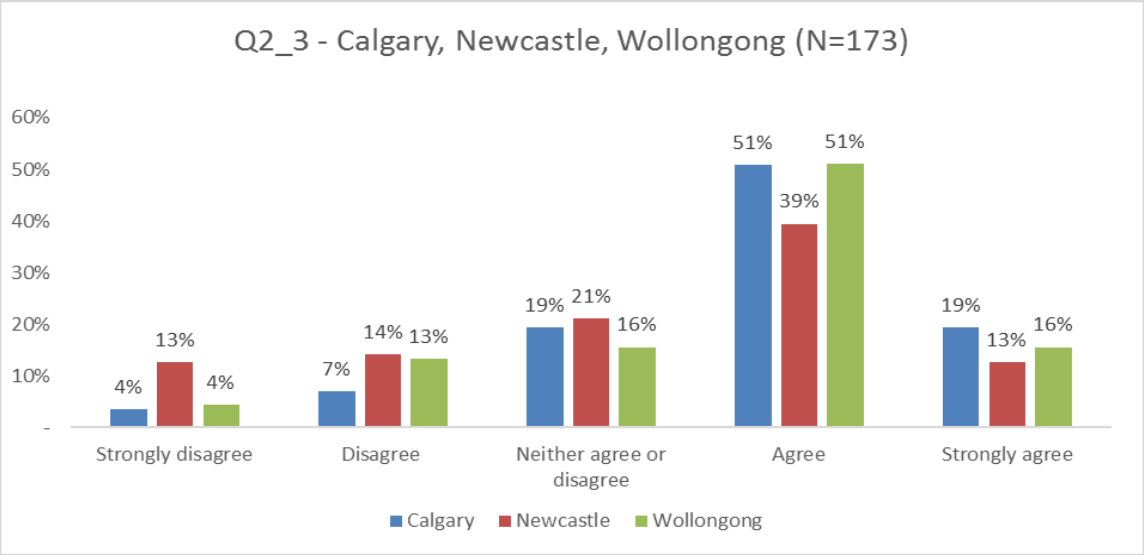

Figure 13: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the delivery of festivals for their community by city (n=173)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: There are high levels of positive responses from all respondents from all three sites.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 14 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

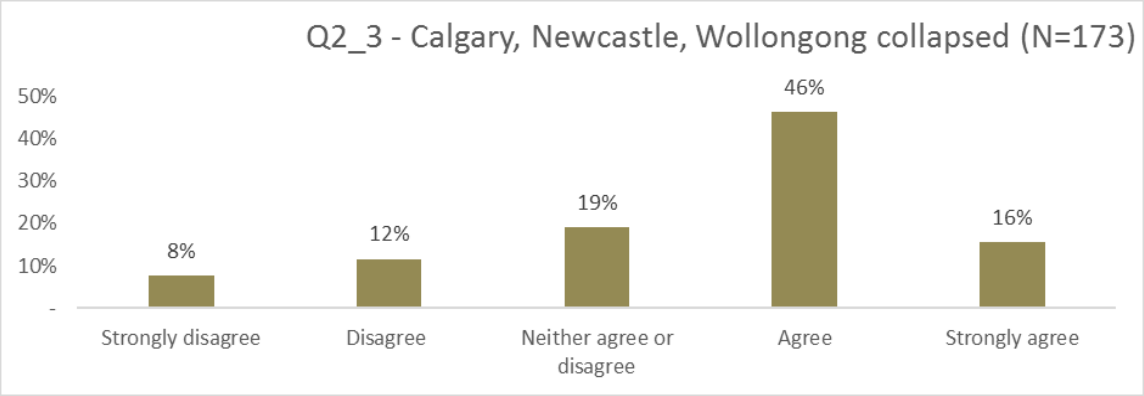

Figure 14: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the delivery of festivals for their community - collapsed overall participant responses (n=173)

Q2.4 I feel my local government contributes overall to the creative industry and art practice outcomes in the following ways-Invests to an adequate level in cultural institutions such as galleries, theatres, museums

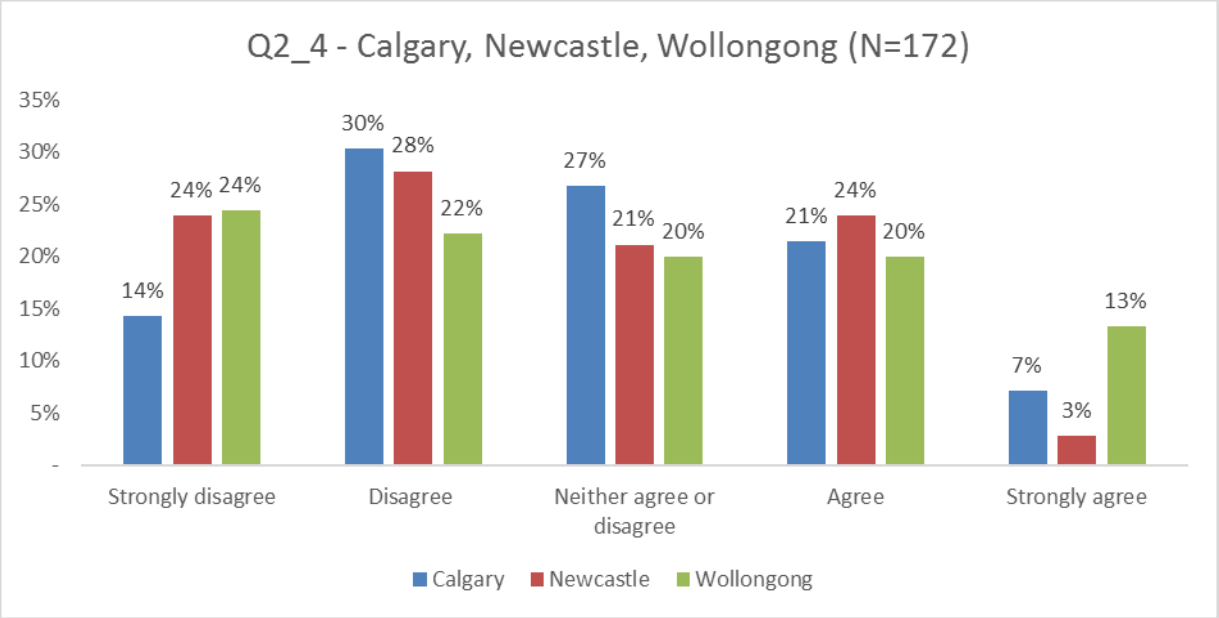

Figure 15: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the support of local cultural institutions by city (n=172)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 16 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

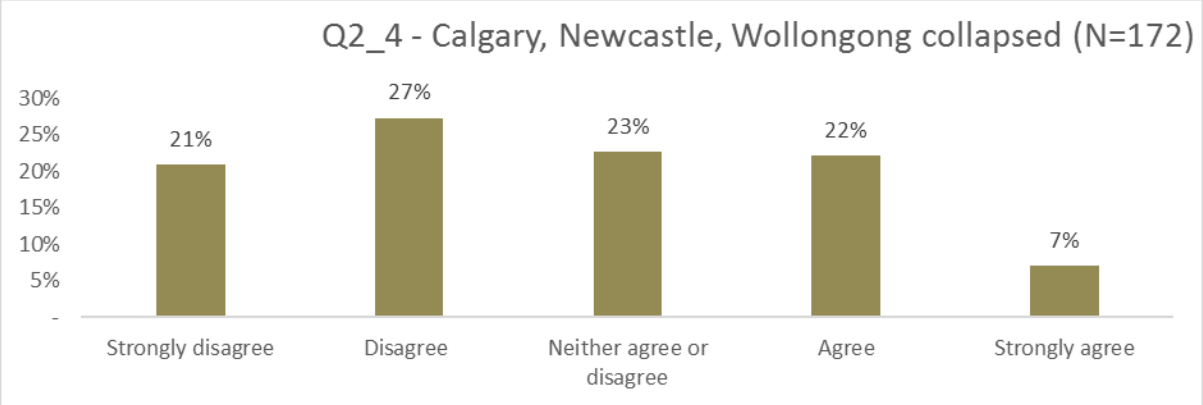

Figure 16: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the support of local cultural institutions - collapsed overall participant responses (n=172)

Q2.5 I feel my local government contributes overall to the creative industry and art practice outcomes in the following way-Spends sufficient resources in the support of the arts and cultural activities in both not for profit and profit / commercial sectors eg: presenting venues, public art, art practice

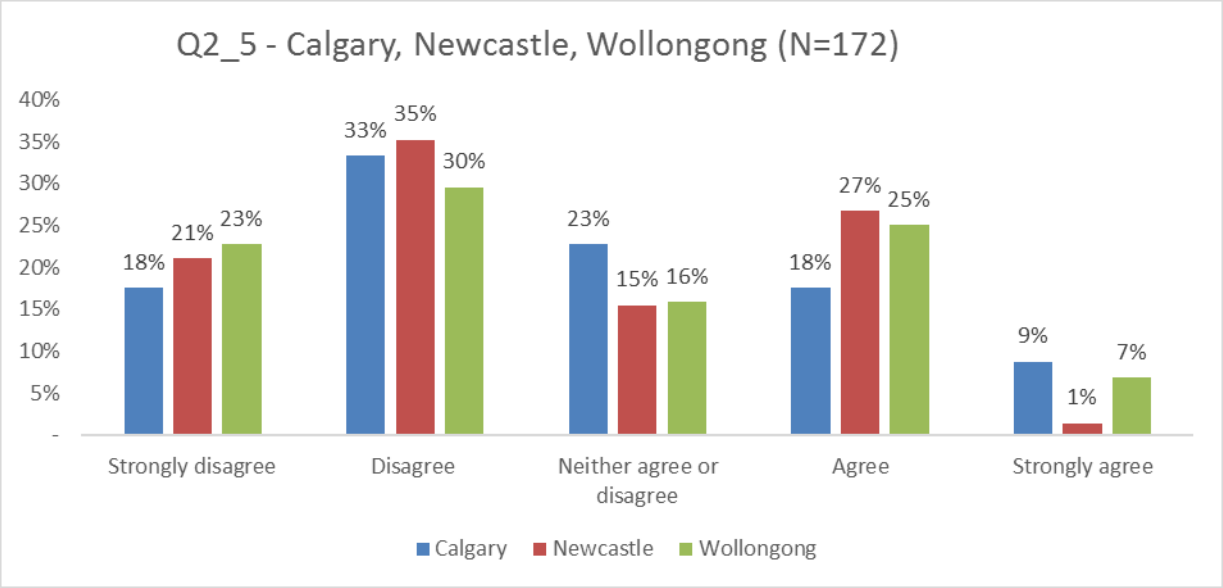

Figure 17: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the support of local cultural activities by city (n=172)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 18 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

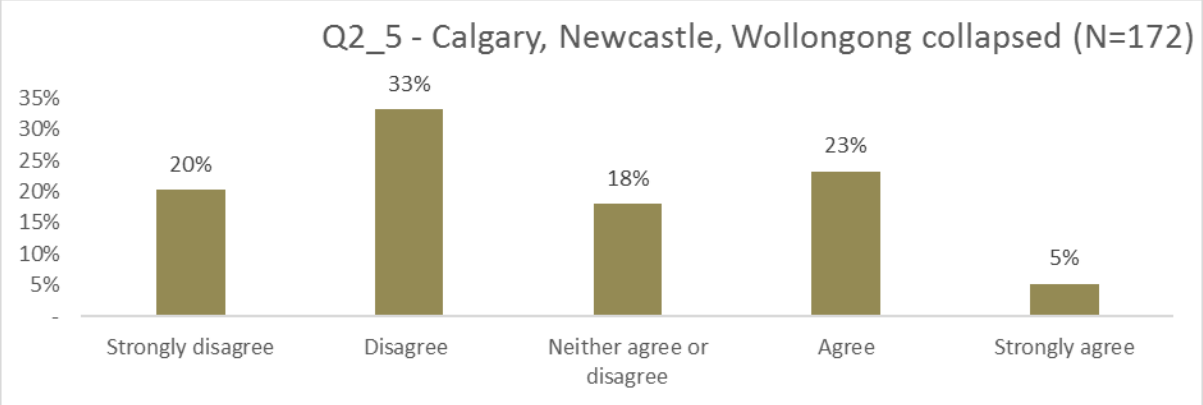

Figure 18: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to the support of local cultural activities- collapsed overall participant responses (n=172)

Q2.6 I feel my local government contributes overall to the creative industry and art practice Outcomes in the following ways - Generates a high level of confidence as a contributor to community connectedness.

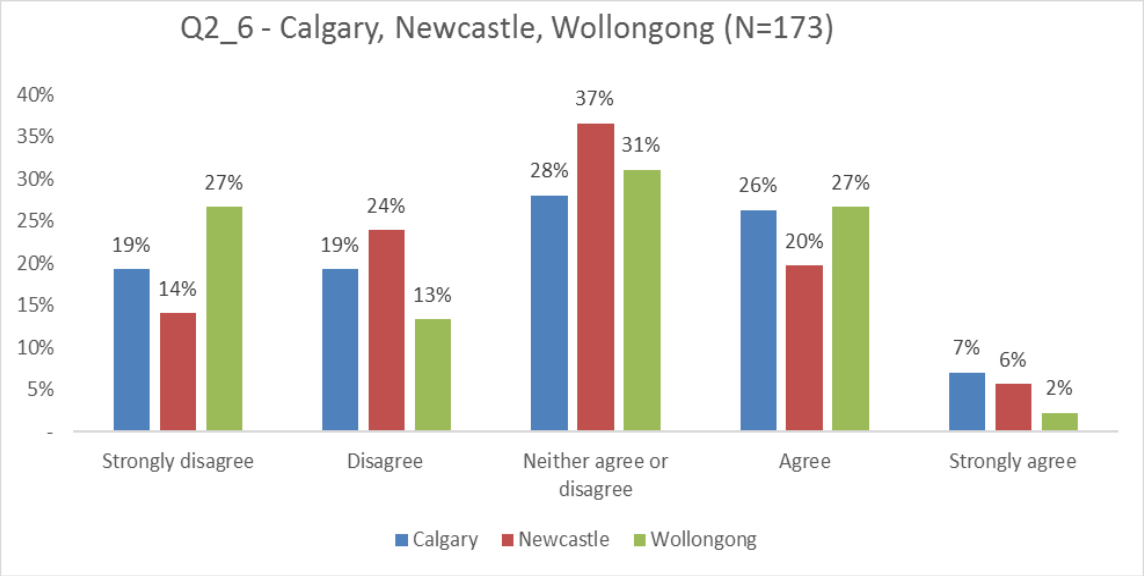

Figure 19: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to being a contributor to community connectedness by city (n=173)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 20 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

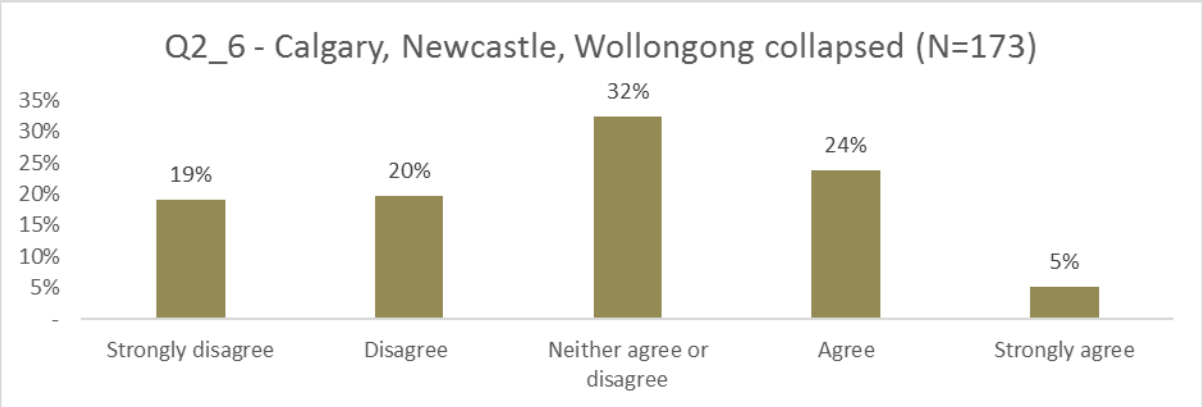

Figure 20: Creative practitioner perspectives on local government's contribution to creative industry and art practice related to being a contributor to community connectedness - collapsed overall participant responses (n=173)

Q2.7 Are there initiatives or actions you think local government has made that has contributed to your success

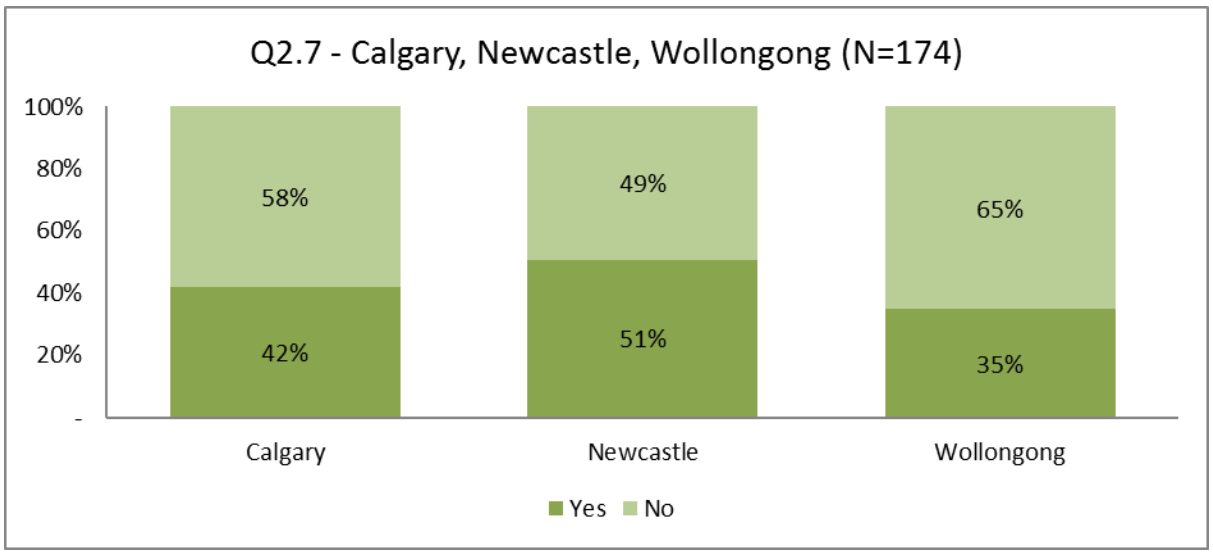

Figure 21: Creative practitioner perspectives on local government's actions that contribute to individual artist success by city (n=174)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents appear more supportive of recognising the contribution of their local government to their success than either Wollongong respondents or Calgary respondents.

Decision: Further analysis required in the Findings chapter

Q3.1 Is there anything local government has done, or not done, that has hindered your success?

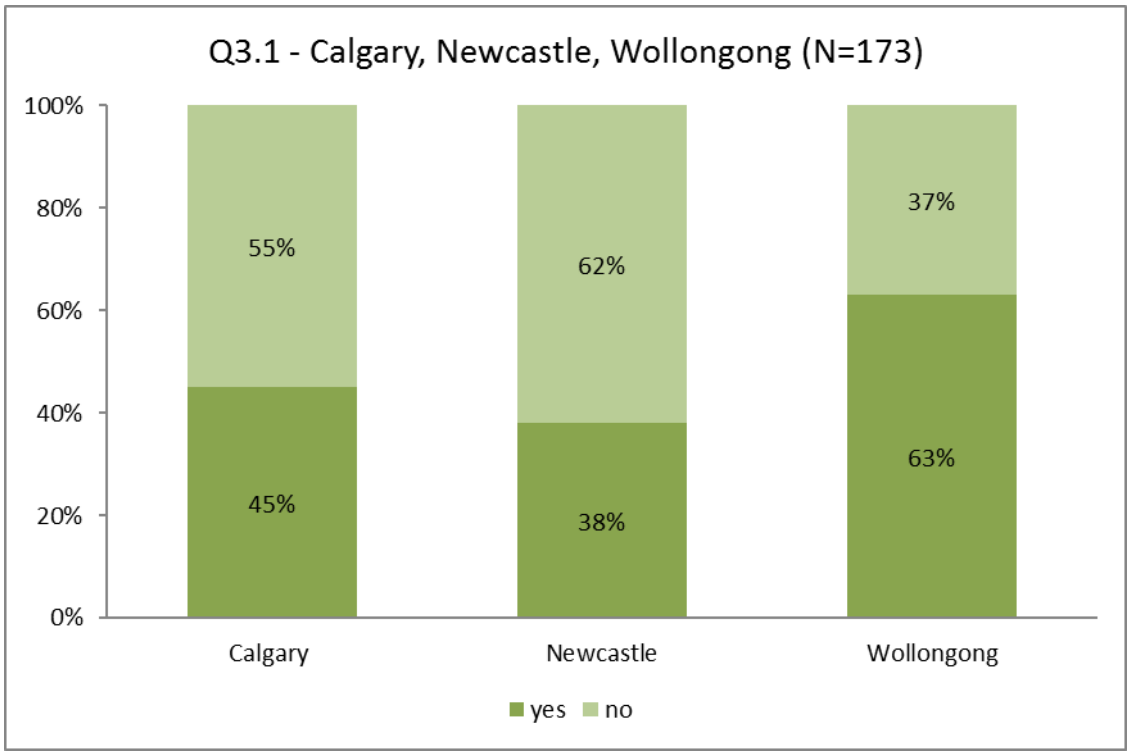

Figure 22: Creative practitioner perspectives on local government's actions that have hindered individual artist success by city (n=173)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents and Calgary respondents appear to agree that their local government has not hindered their success compared to Wollongong respondents.

Decision: Further analysis required in the Findings chapter

Q4.1 My City: Is described as distinctly artistic

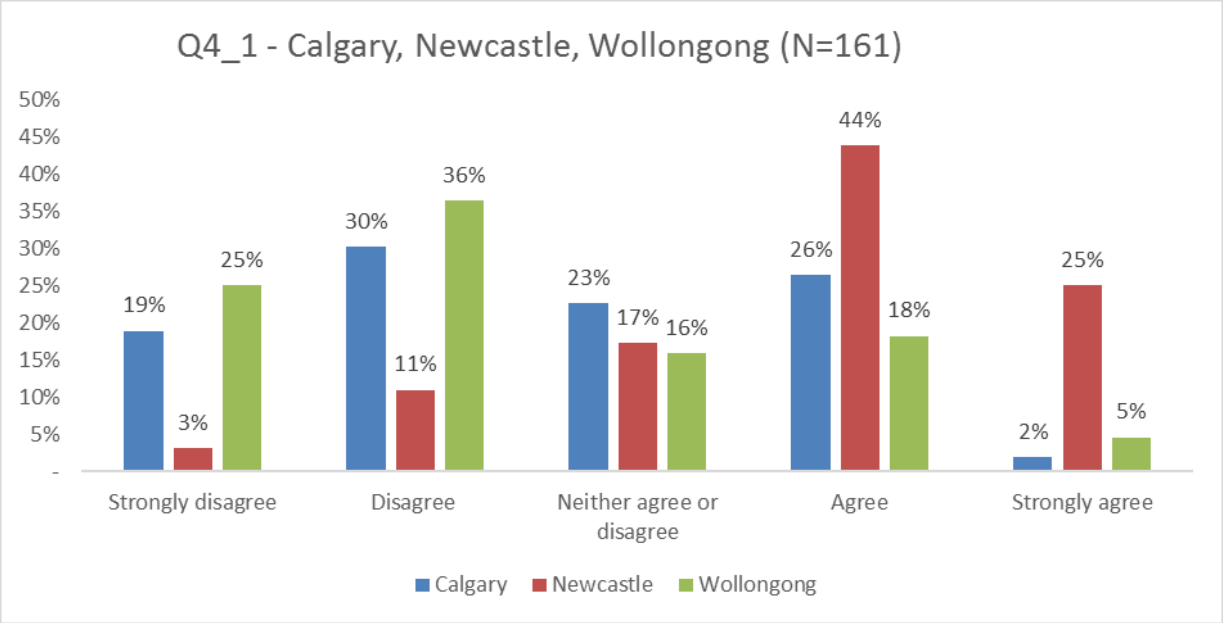

Figure 23: Creative practitioner perspectives on their city being described as distinctly artistic by city (n=161)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents appear to be more supportive of this statement as compared to the respondents from both Calgary and Wollongong. Consideration may be given to the impact of Renew Newcastle on Newcastle respondents.

Decision: Further analysis required in the Findings chapter

Q4.2 My City:-Demonstrates a distinctive, creative sense of place

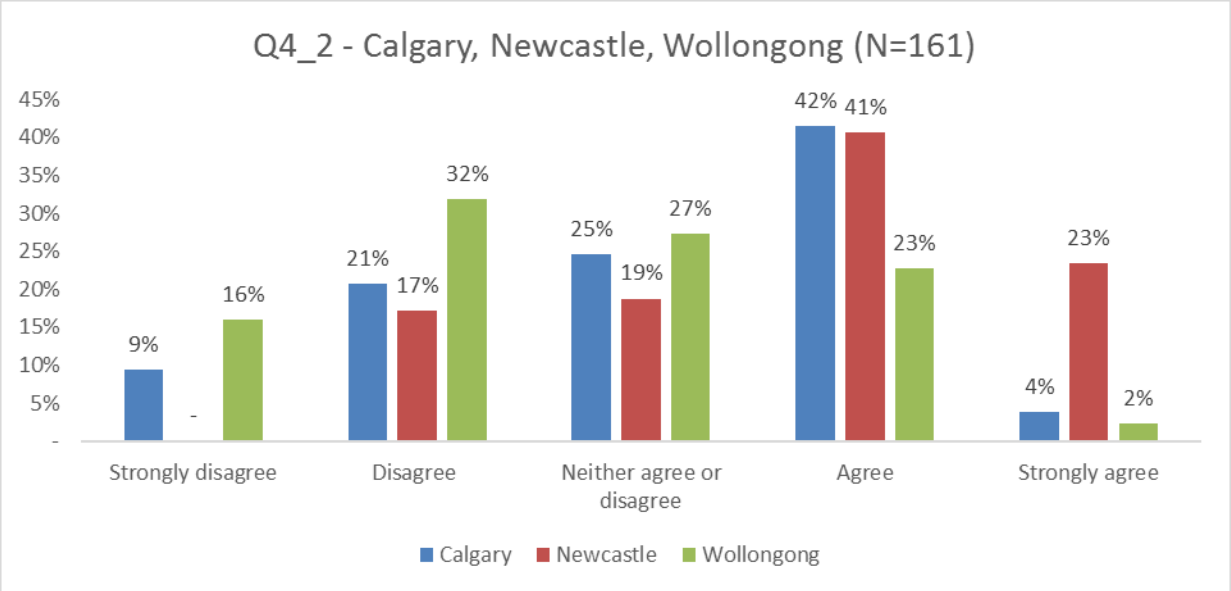

Figure 24: Creative practitioner perspectives that their city demonstrates a distinctive sense of place by city (n=161)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents appear to be more supportive of this statement as compared to the respondents from both Calgary and Wollongong

Decision: Further analysis required in the Findings chapter

Q4.3 My City: Has physical sites branded as 'experience spaces'

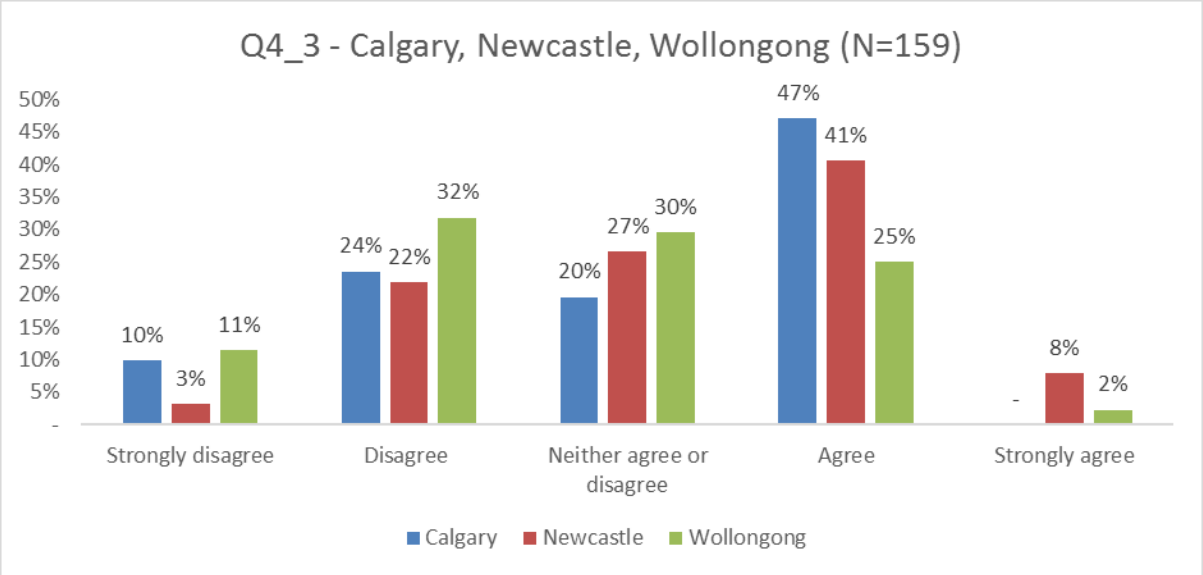

Figure 25: Creative practitioner perspectives that their city demonstrates branded 'experience spaces' by city (n=159)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle and Calgary respondents appear to be more supportive of this statement as compared to the Wollongong respondents

Decision: Further analysis required in the Findings chapter

How much do you think local government influences the following?
0 is not at all 10 is maximum-Appropriate level of affordable work
Q5.1 spaces for the creative industries

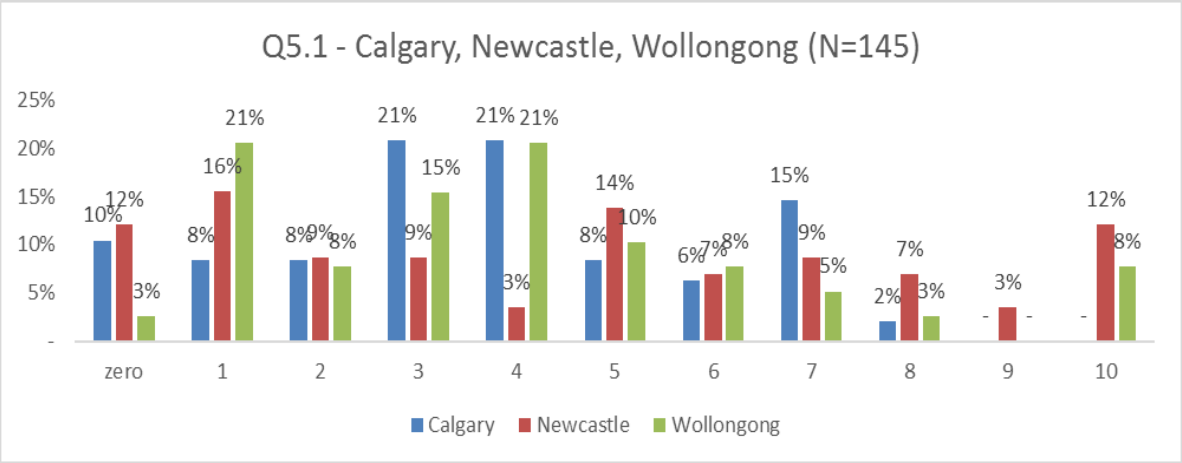

Figure 26: Creative practitioner perspectives on the influence local government has on affordable creative workspaces by city (n=145)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

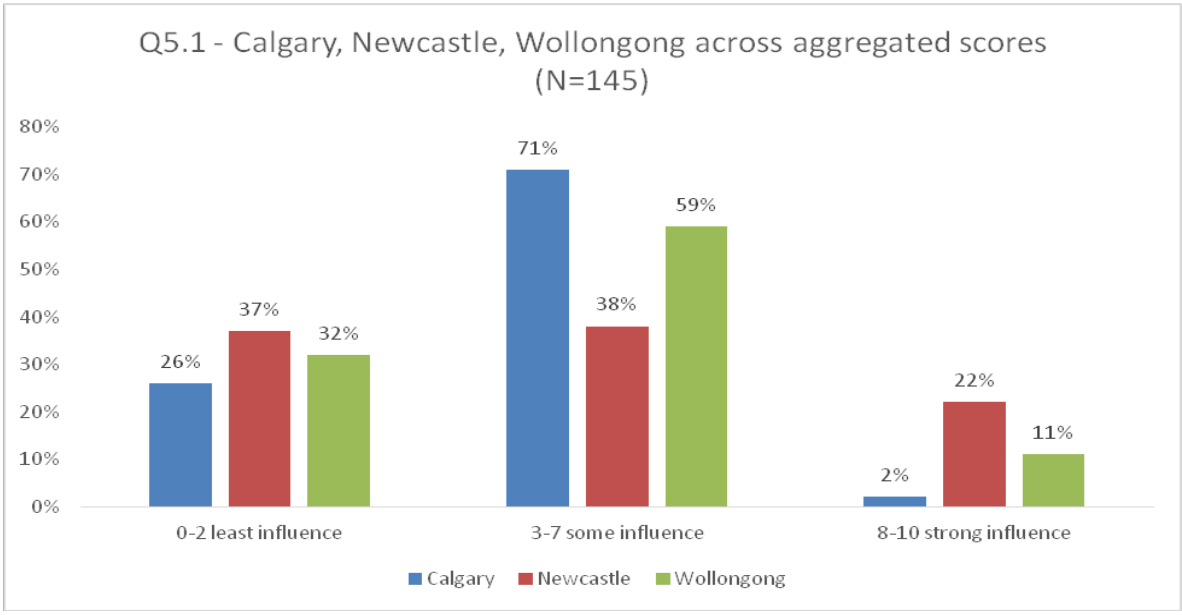

Figure 27: Creative practitioner perspectives on the influence local government has on affordable creative workspaces collapsed aggregated scores by city (n=145)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data. Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

How much do you think local government influences the following? 0 is not at all 10 is maximum - Supporting new ideas and creative insights, innovative business models, and artistic creations and inventions

Q5.2

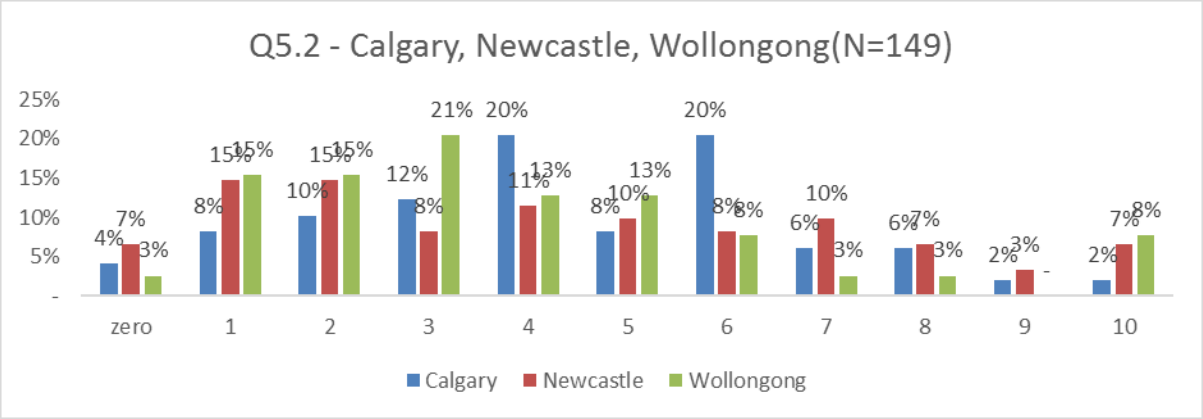

Figure 28: Creative practitioner perspectives on the influence local government has supporting new ideas, innovative business models and artistic creations and inventions by city (n=149)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

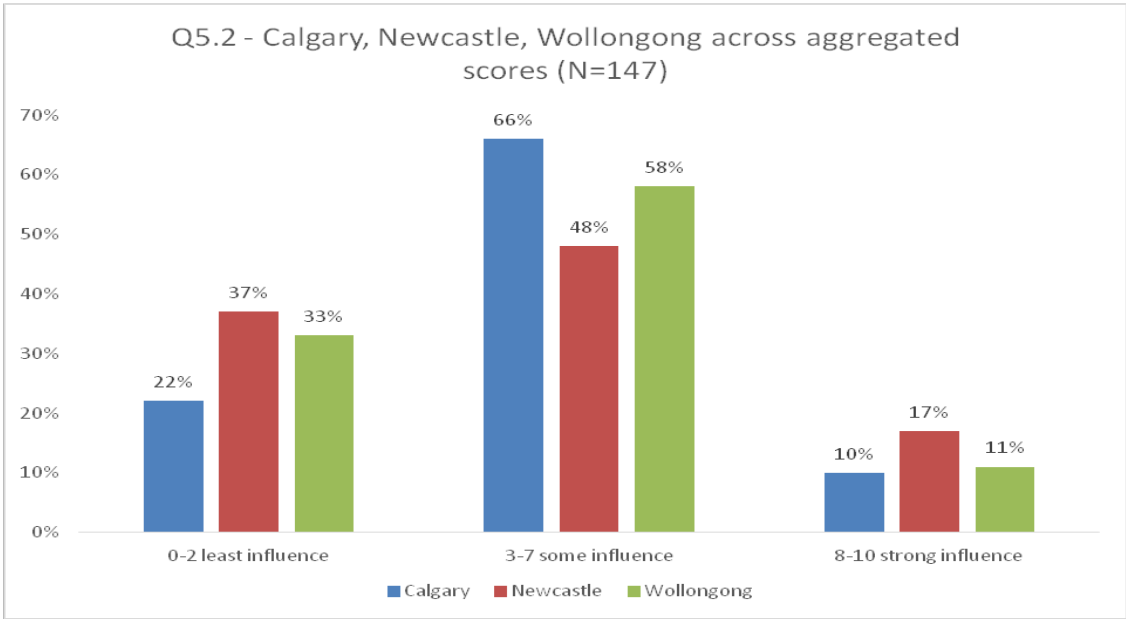

Figure 29: Creative practitioner perspectives on the influence local government has supporting new ideas, innovative business models and artistic creations and inventions collapsed aggregated scores by city (n=149)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

How much do you think local government influences the following? 0 is not at all 10 is maximum - Using Art and culture as an economic development strategy

Q5.3 to “brand” a place

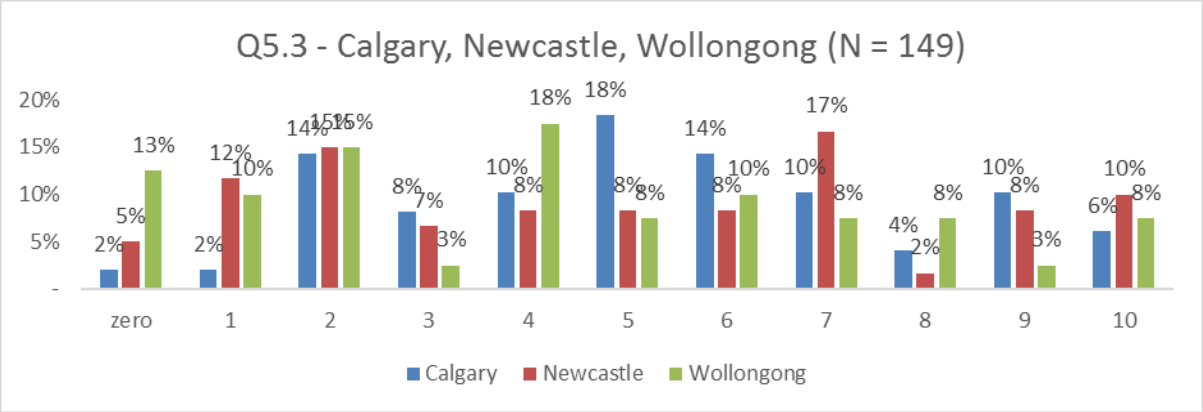

Figure 30: Creative practitioner perspectives on the influence local government has using Art and culture as an economic development strategy to ‘brand’ a place by city (n=149)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

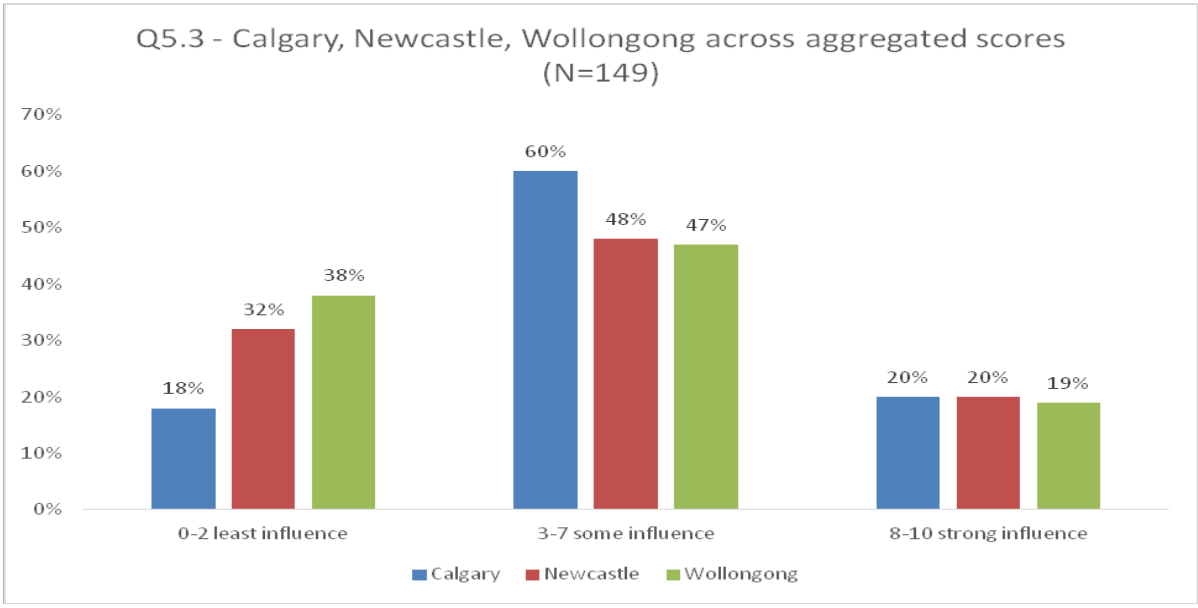

Figure 31: Creative practitioner perspectives on the influence local government has using Art and culture as an economic development strategy to ‘brand’ a place collapsed aggregated scores by city (n=149)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q5.4 How much do you think local government influences the following? 0 is not at all 10 is maximum-Using Arts/ creative activities as a vehicle for generating increased social cohesion (community building, community development work) eg festivals

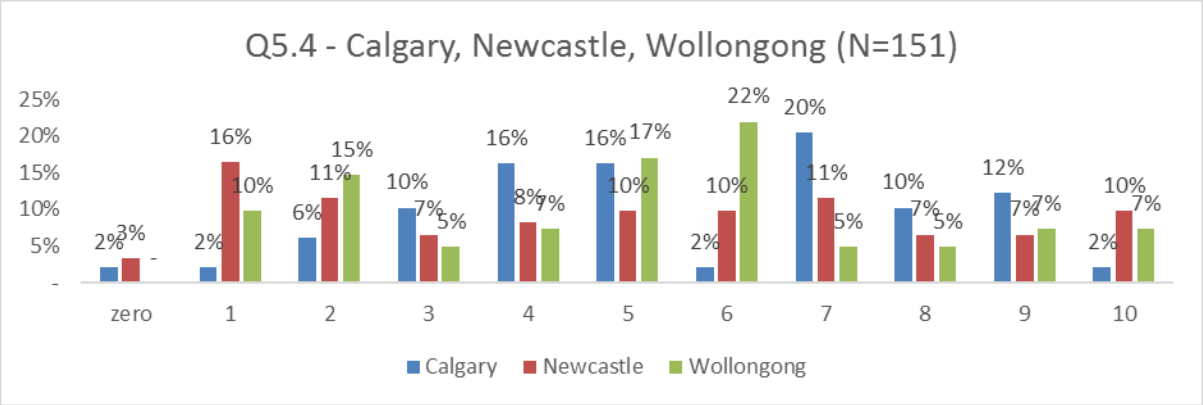

Figure 32: Creative practitioner perspectives on the influence local government has using Art as a vehicle for generating increased social cohesion by city (n=151)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

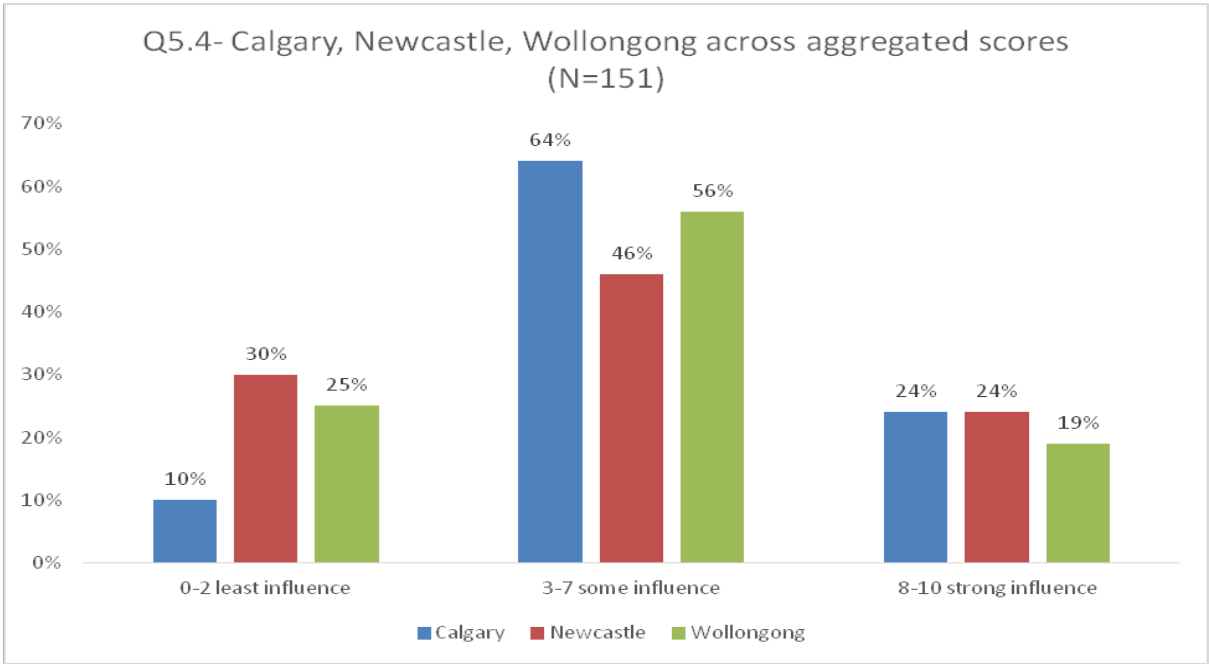

Figure 33: Creative practitioner perspectives on the influence local government has using Art as a vehicle for generating increased social cohesion collapsed aggregated scores by city (n=151)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q5.5 How much do you think local government influences the following? 0 is not at all 10 is maximum-Using Arts/creative activities as a vehicle for promoting and marketing towns and regions (indirect economic development strategy)

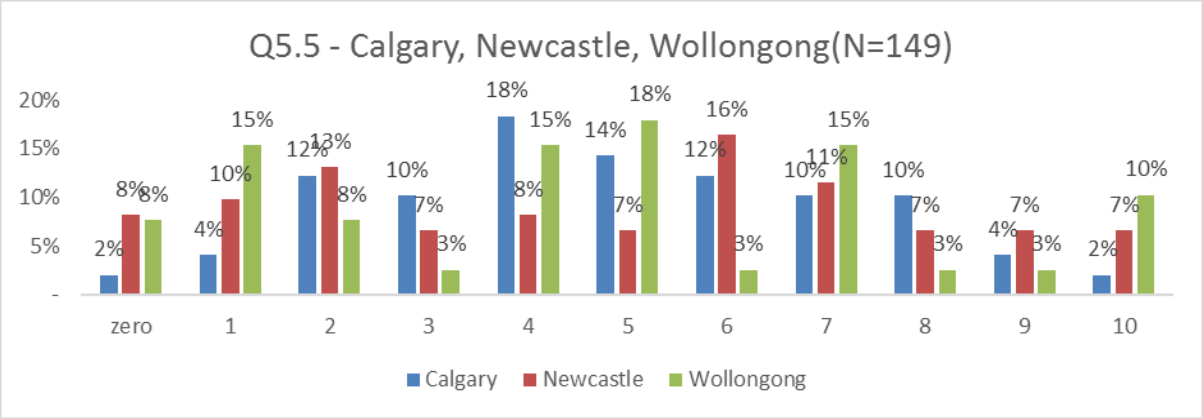

Figure 34: Creative practitioner perspectives on the influence local government has using Art as a vehicle for promoting and marketing towns and regions by city (n=149)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

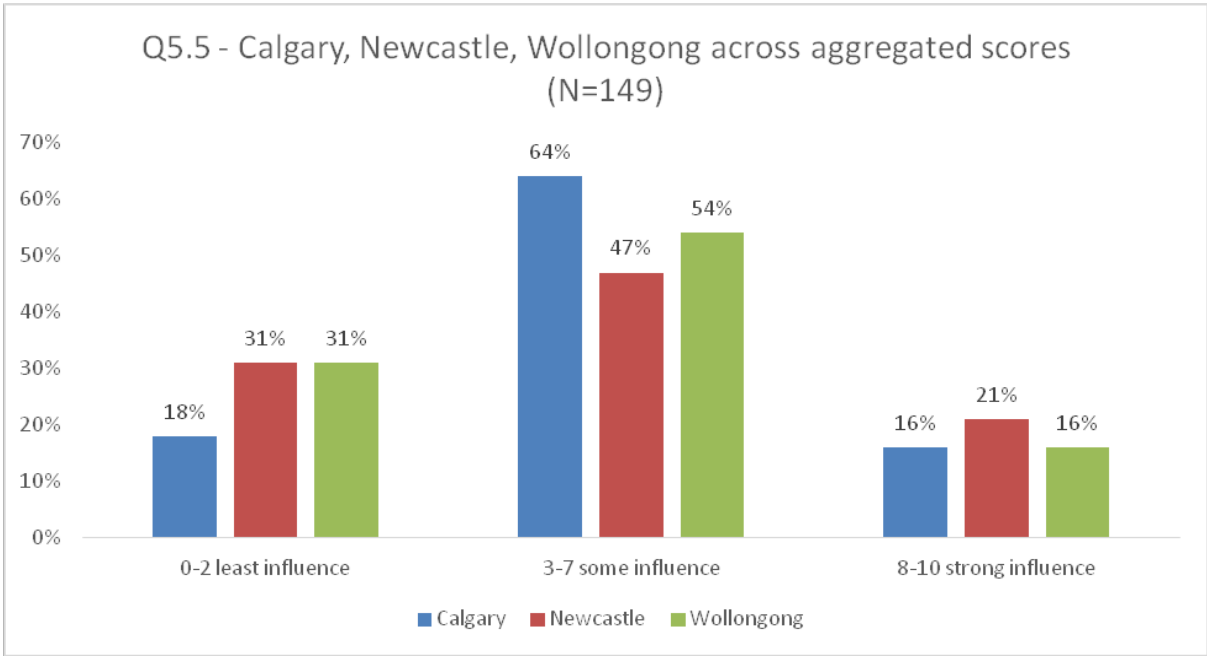

Figure 35: Creative practitioner perspectives on the influence local government has using Art as a vehicle for promoting and marketing towns and regions collapsed aggregated scores by city (n=149)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q5.6 How much do you think local government influences the following? 0 is not at all 10 is maximum-Using Arts/creativity as a generator of economic success more broadly (direct economic development strategy)

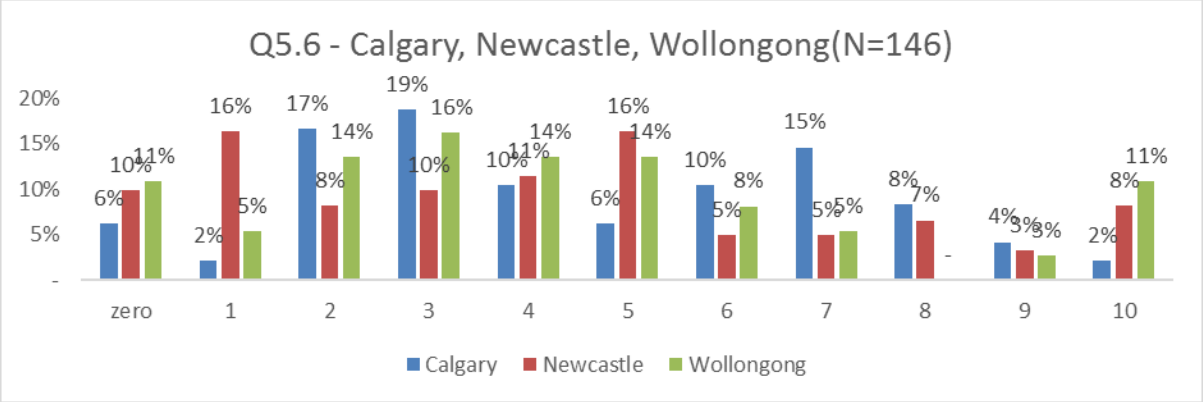

Figure 36: Creative practitioner perspectives on the influence local government has using Art as a generator of economic success by city (n=146)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

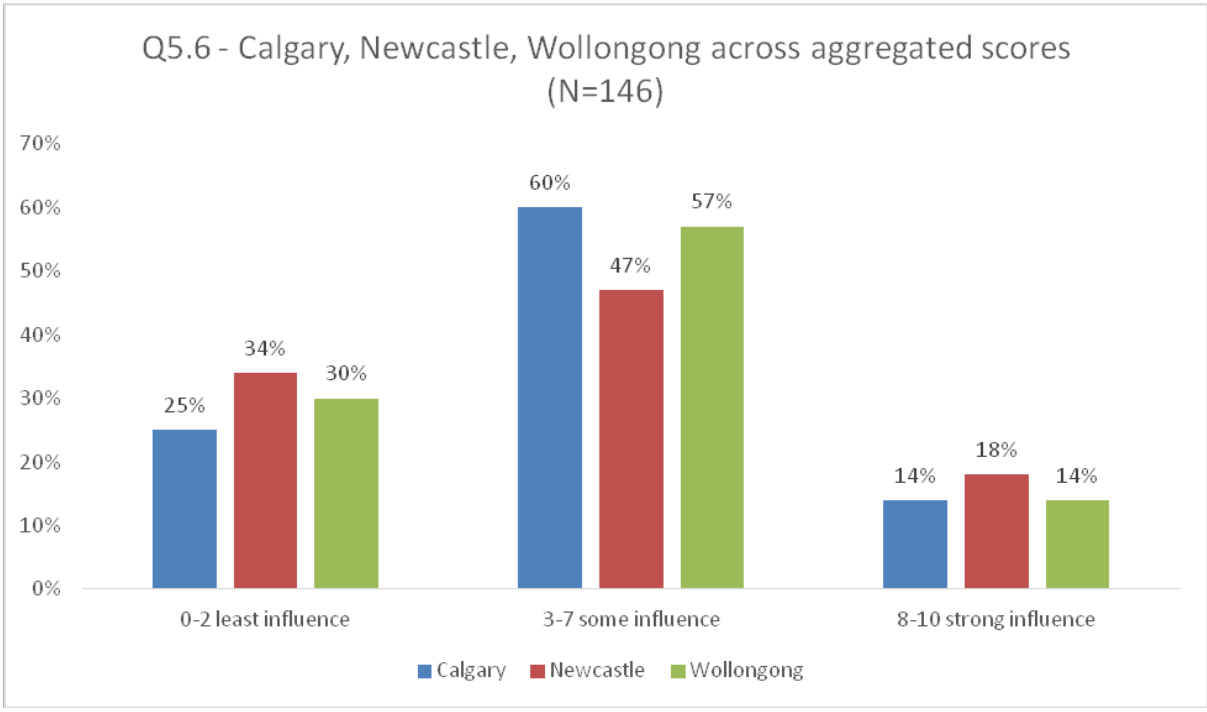

Figure 37: Creative practitioner perspectives on the influence local government has using Art as a generator of economic success collapsed aggregated scores by city (n=146)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q6.1 How much do you think local government should influence the following? 0 is not at all 10 is maximum-Appropriate level of affordable work spaces for the creative industries

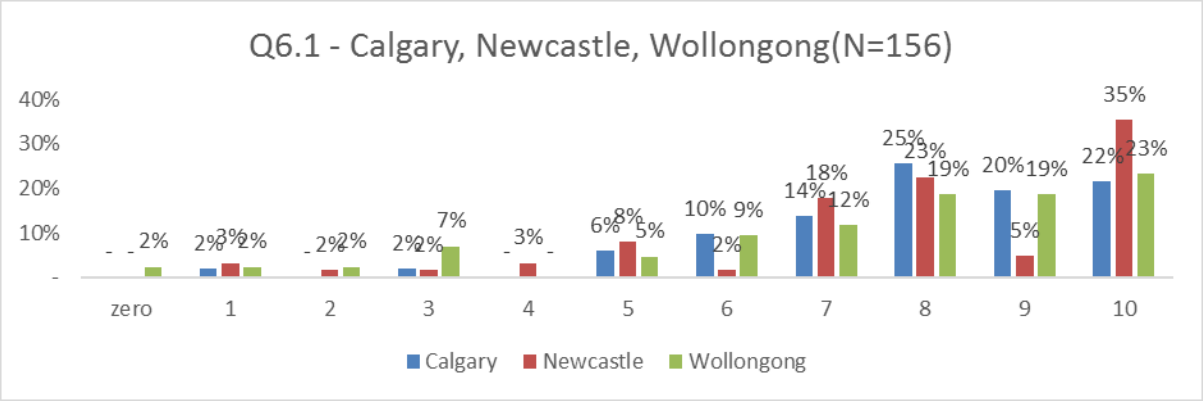

Figure 38: Creative practitioner perspectives on the influence local government should have on affordable creative workspaces by city (n=156)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

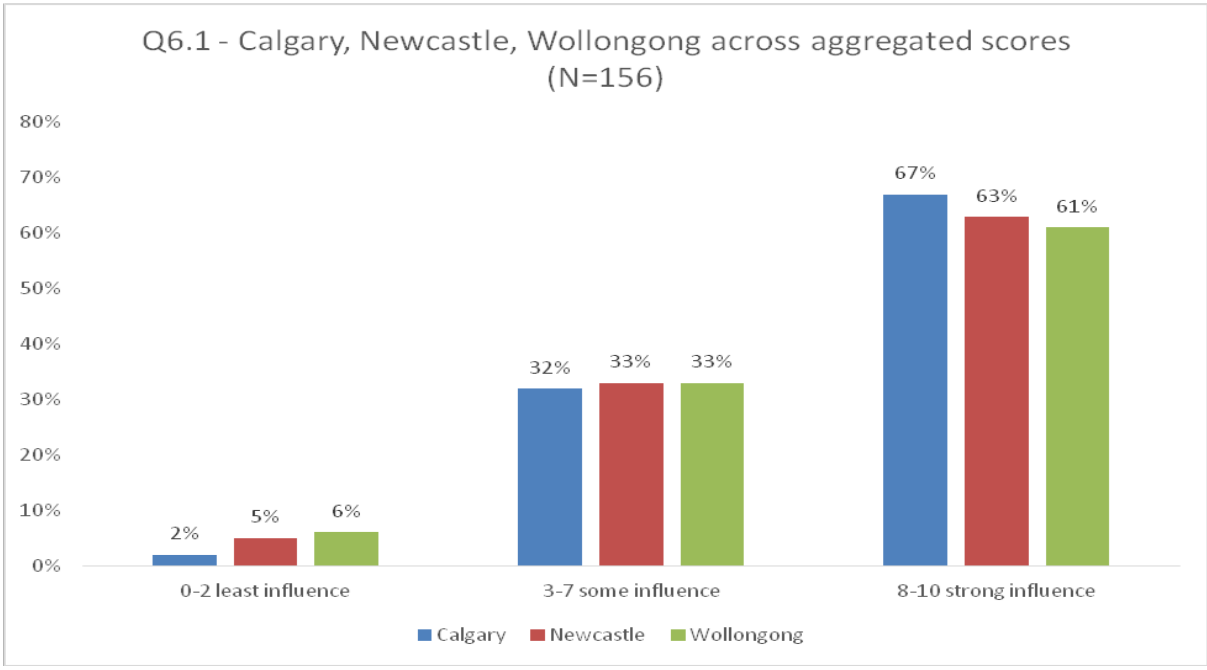

Figure 39: Creative practitioner perspectives on the influence local government should have on affordable creative workspaces collapsed aggregated scores by city (n=156)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 46 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

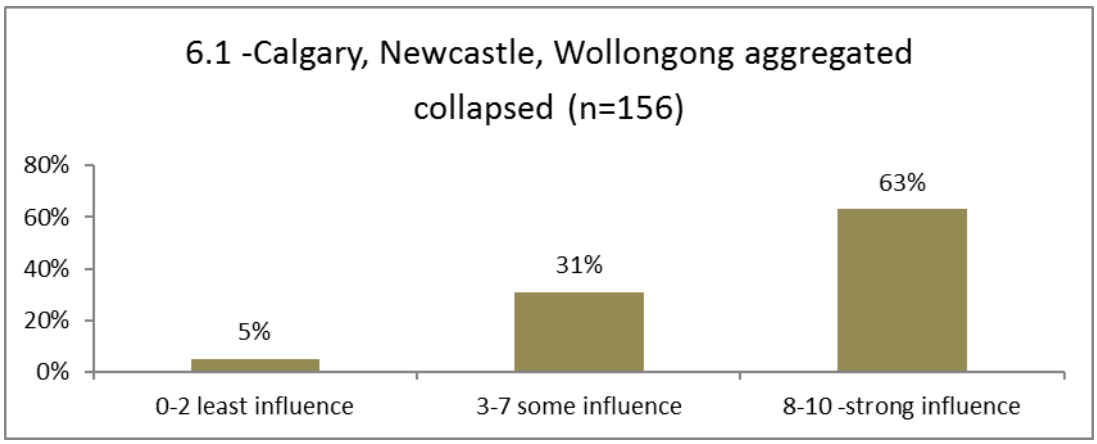

Figure 40: Creative practitioner perspectives on the influence local government should have on affordable creative workspaces collapsed overall participant responses (n=156)

Q6.2 How much do you think local government should influence the following? 0 is not at all 10 is maximum-Supporting new ideas and creative insights, innovative business models, and artistic creations and inventions

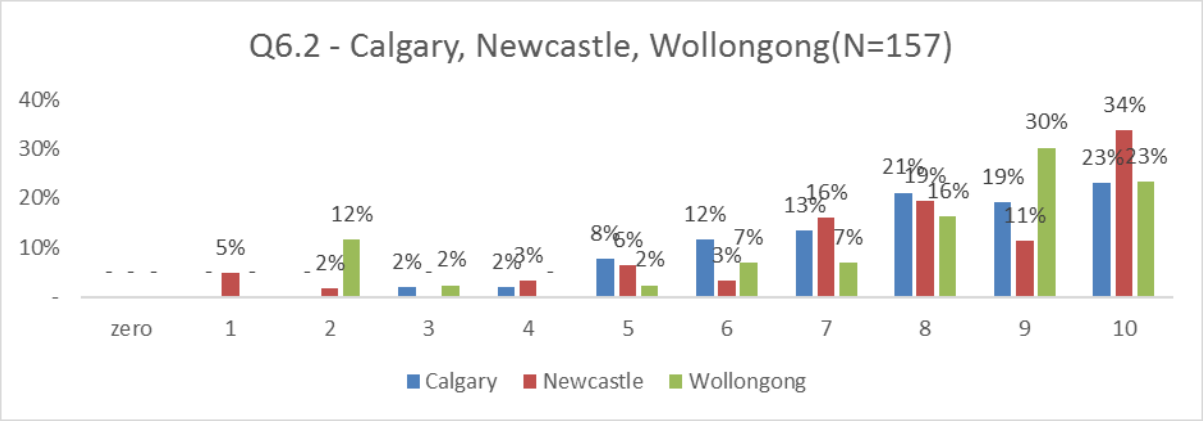

Figure 41: Creative practitioner perspectives on the influence local government should have on supporting new ideas, innovative business models and artistic creations and inventions by city (n=157)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

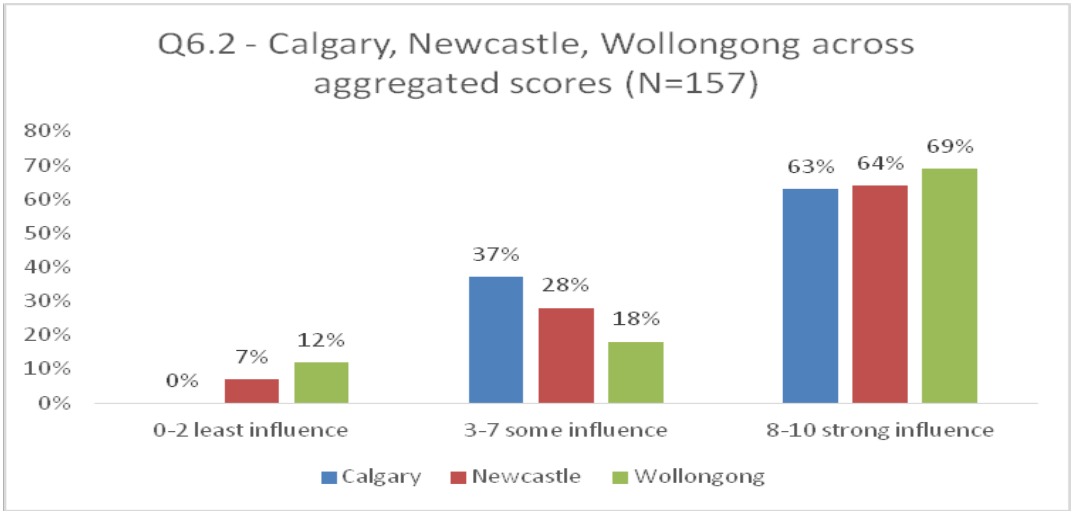

Figure 42: Creative practitioner perspectives on the influence local government should have on supporting new ideas, innovative business models and artistic creations and inventions collapsed aggregated scores by city (n=157)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 49 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

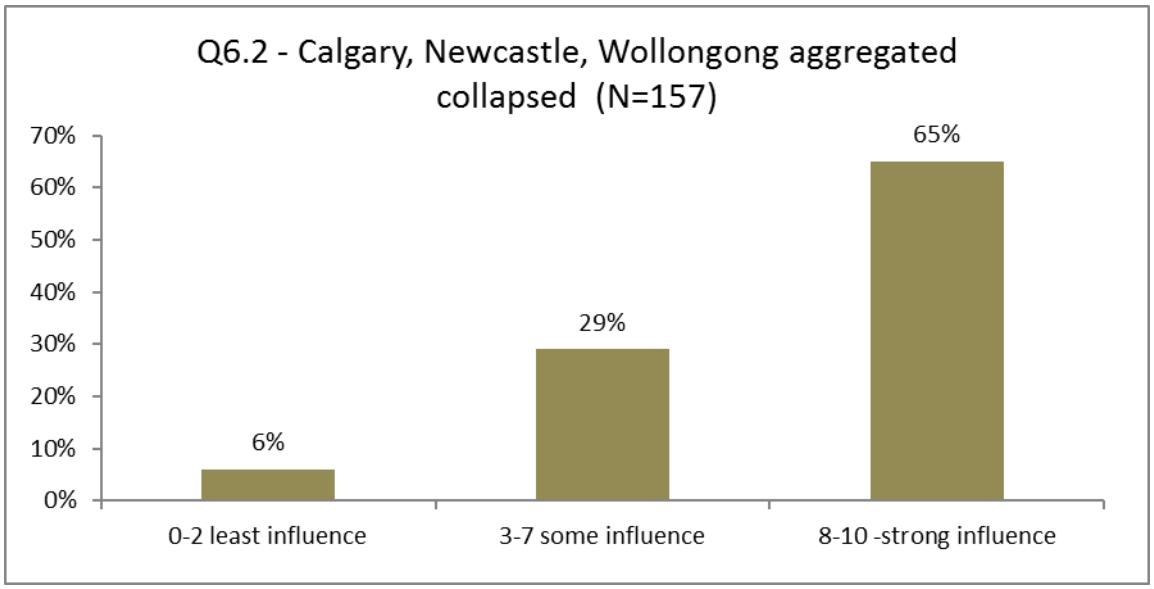

Figure 43: Creative practitioner perspectives on the influence local government should have on supporting new ideas, innovative business models and artistic creations and inventions aggregated collapsed overall participant responses (n=157)

How much do you think local government should influence the following? 0 is not at all 10 is maximum - Using Art and culture as an economic development strategy to "brand" a place

Q6.3

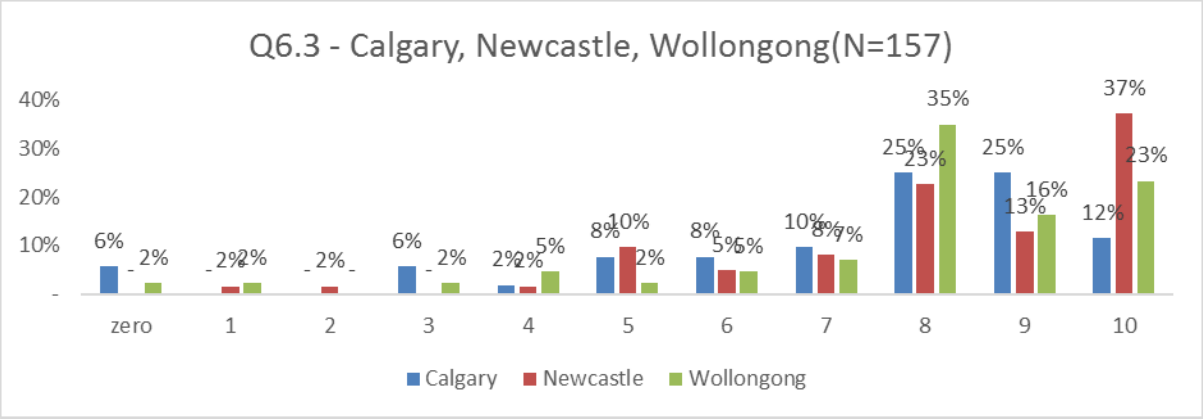

Figure 44: Creative practitioner perspectives on the influence local government should have using Art and culture as an economic development strategy to 'brand' a place by city (n=157)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

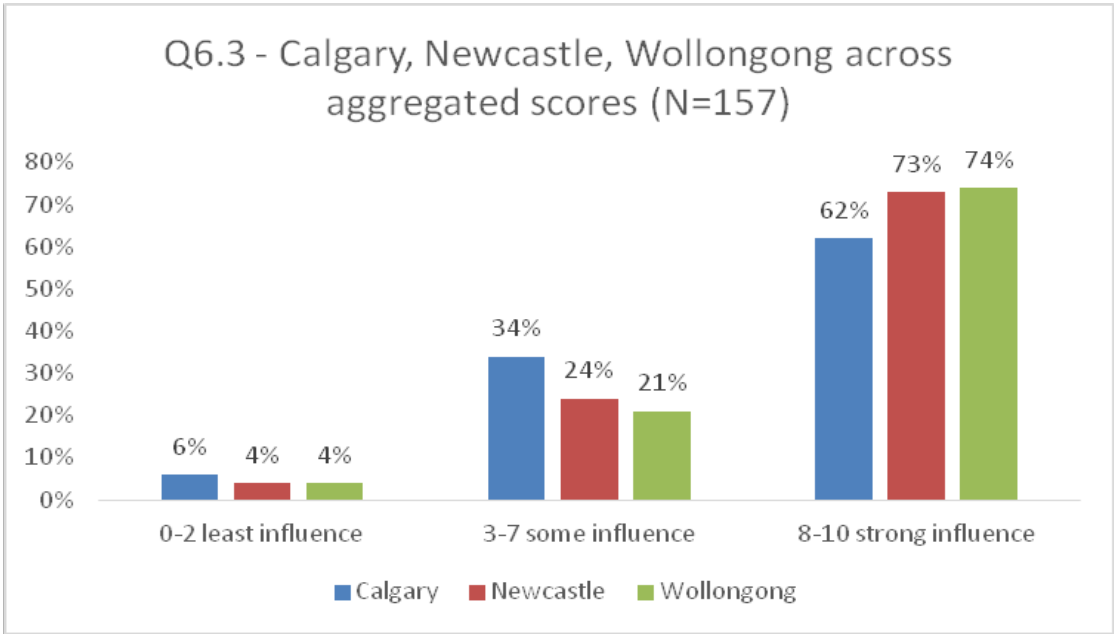

Figure 45: Creative practitioner perspectives on the influence local government should have using Art and culture as an economic development strategy to 'brand' a place collapsed aggregated scores by city (n=157)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

How much do you think local government should influence the following? 0 is not at all 10 is maximum-Using Arts creative activities as a vehicle for generating increased social cohesion (community building, community development work) eg festivals

Q6.4

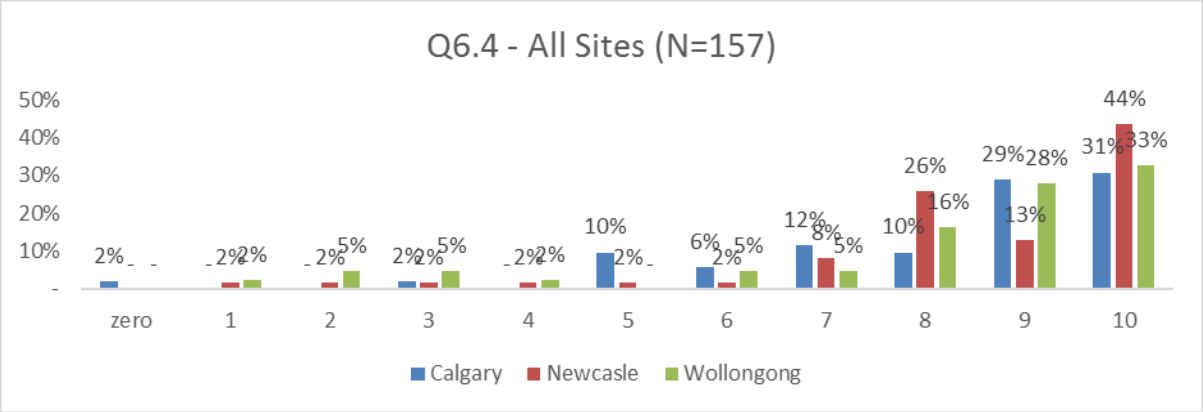

Figure 46: Creative practitioner perspectives on the influence local government should have using Art as a vehicle for generating increased social cohesion by city (n=157)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

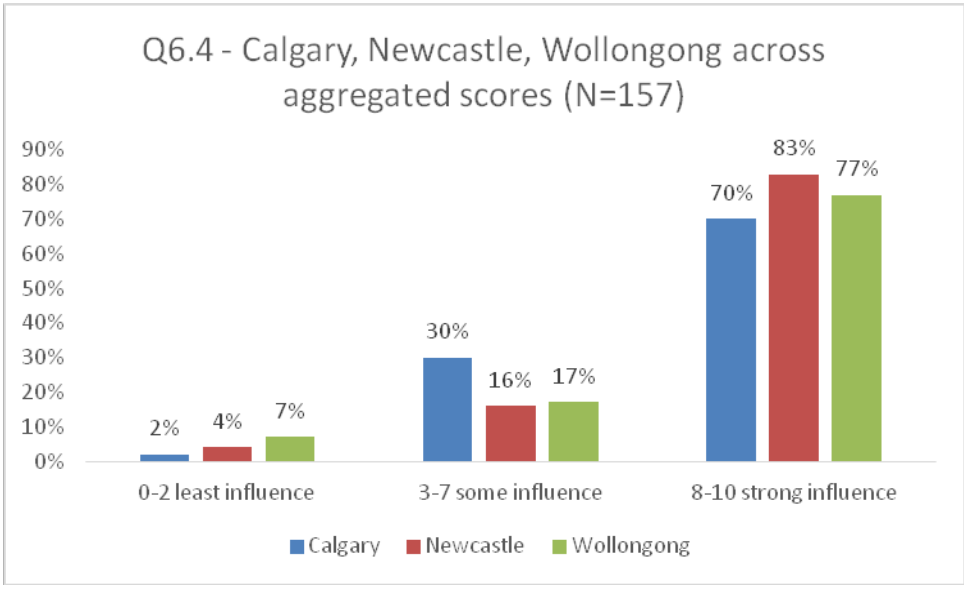

Figure 47: Creative practitioner perspectives on the influence local government should have using Art as a vehicle for generating increased social cohesion collapsed aggregated scores by city (n=157)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q6.5 How much do you think local government should influence the / following? 0 is not at all 10 is maximum-Using Arts/creative activities as a vehicle for promoting and marketing towns and regions (indirect economic development strategy);

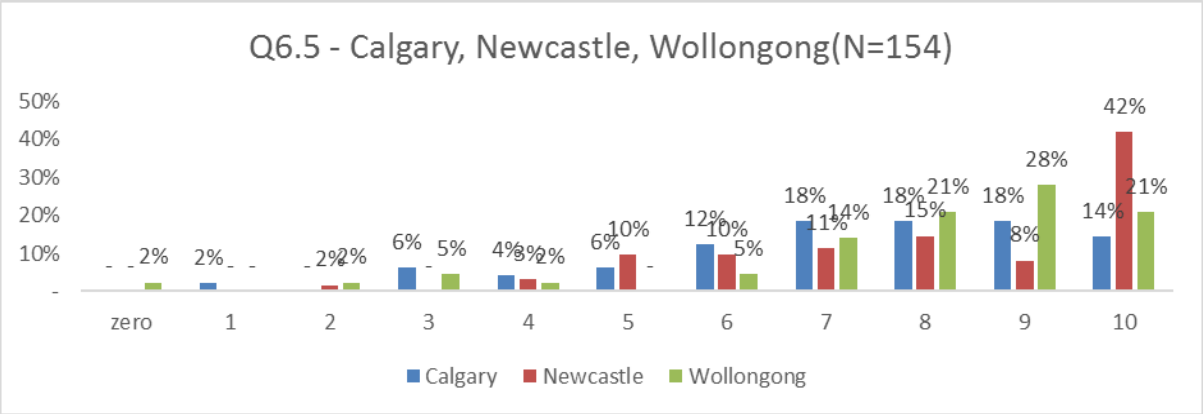

Figure 48: Creative practitioner perspectives on the influence local government should have using Art as a vehicle for promoting and marketing towns and regions by city aggregated scores by city (n=154)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

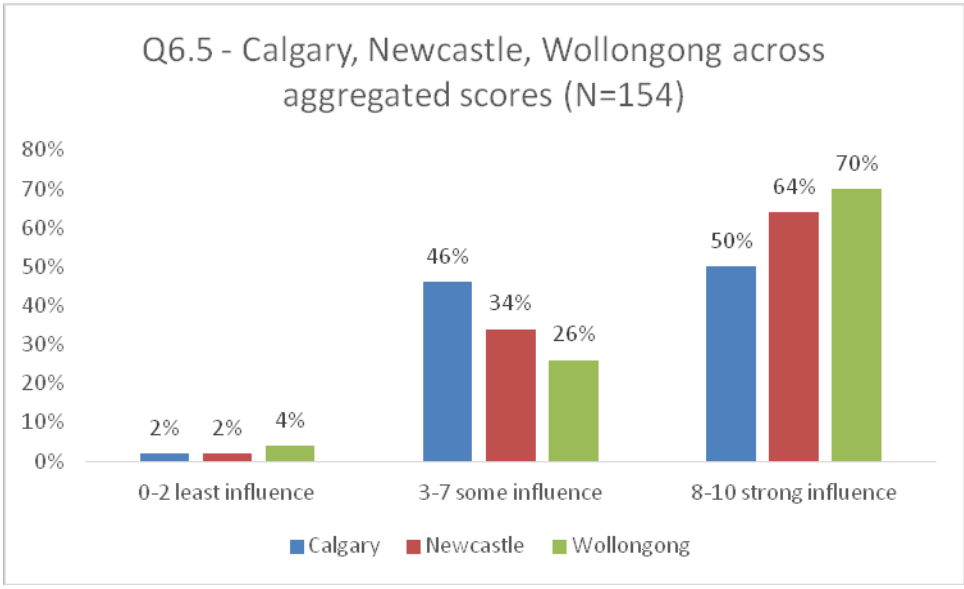

Figure 49: Creative practitioner perspectives on the influence local government should have using Art as a vehicle for promoting and marketing towns and regions collapsed aggregated scores by city (n=154)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q6.6 How much do you think local government should influence the following? 0 is not at all 10 is maximum-Using Arts/creativity as a generator of economic success more broadly (direct economic development strategy)

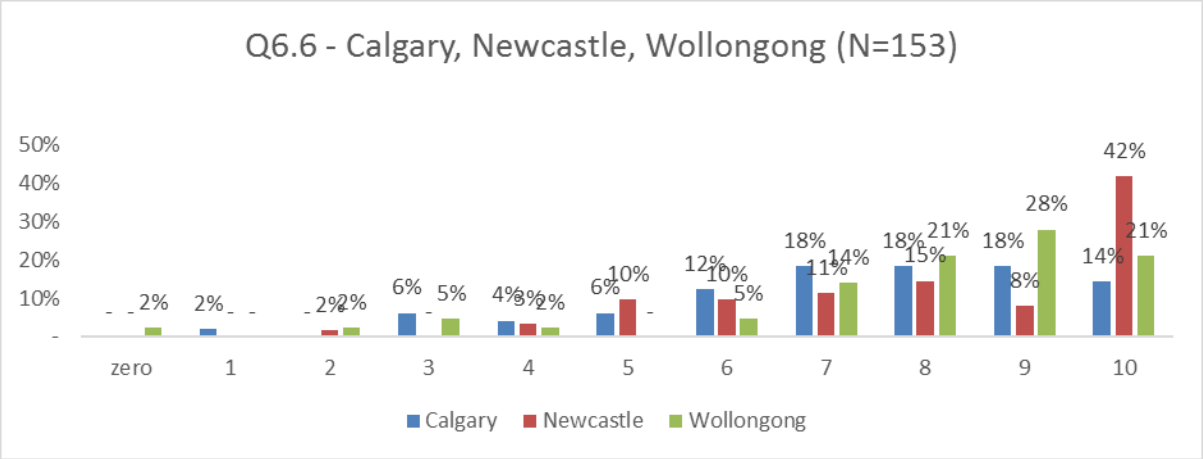

Figure 50: Creative practitioner perspectives on the influence local government should have using Art as a generator of economic success by city (n=153)

Initial analysis: This graph is too complex and does not highlight meaningful patterns in the data.

Decision: Collapse data to determine if meaningful patterns emerge

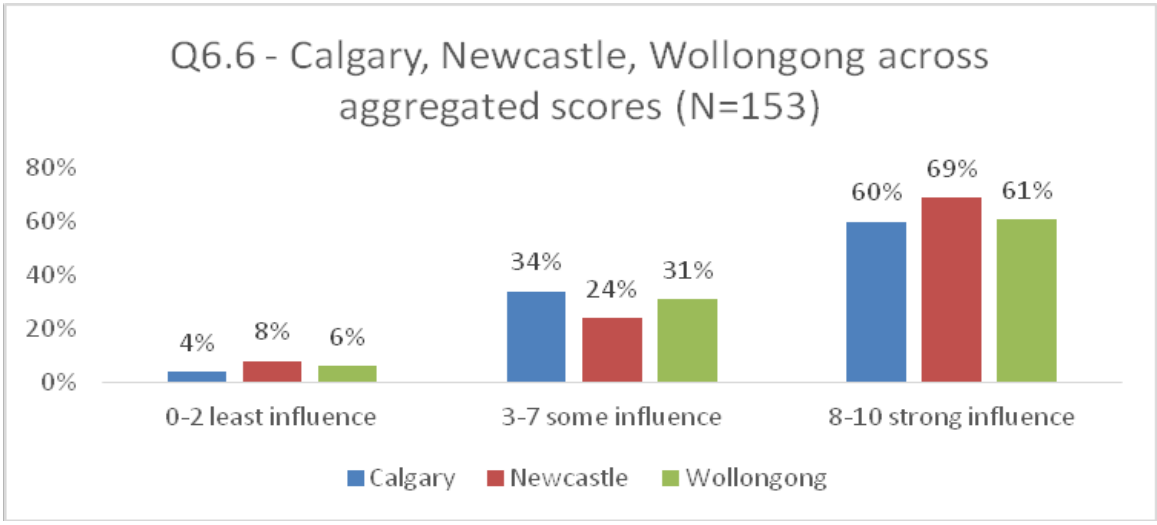

Figure 51: Creative practitioner perspectives on the influence local government should have using Art as a generator of economic success collapsed aggregated scores by city (n=153)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Respondents from all three sites appear to demonstrate a strong difference between the influence local government has in their community compared to the influence they believe local government should have. This question will also be considered in Cross Tabulation Appendix between question 5 how much influence the participant thinks local government *has* and question 6, how much influence the participant thinks local government *should have*.

Decision: Further analysis required in the Findings chapter

Q7

I believe that Creative industries contribute to a high level to tourism in my city.

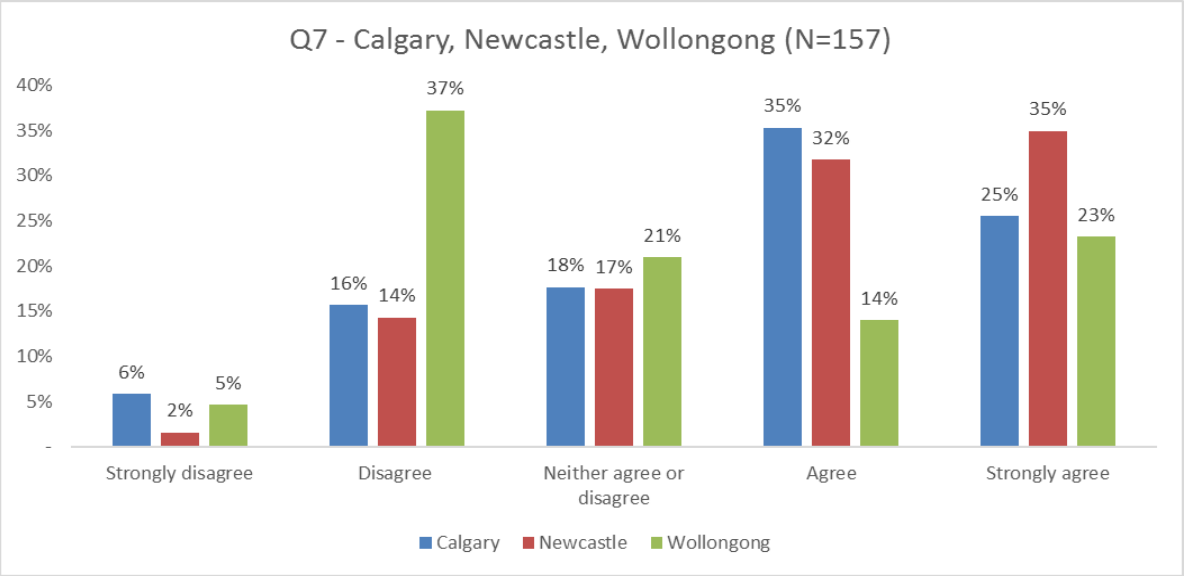

Figure 52: Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city by city (n=157)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Calgary respondents and Newcastle respondents have positive responses to this statement.

Decision: Further analysis required in the Findings chapter

My relationships critical to my business / practice

Q8.1 Other individual artists / creatives

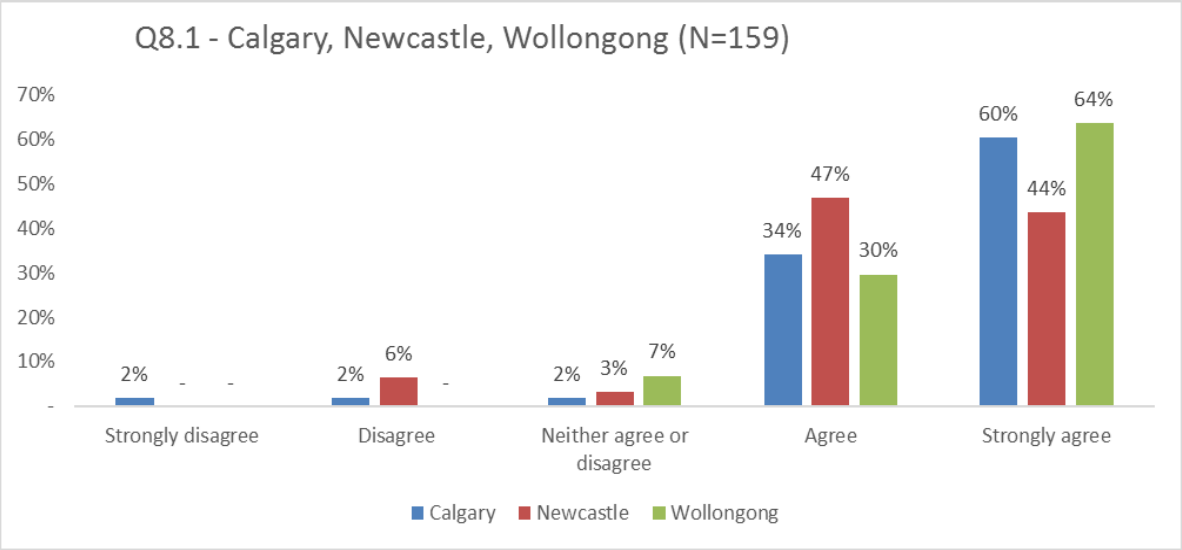

Figure 53: Creative practitioner perspectives on the importance of relationships with other individual artists by city (n=159)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 64 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

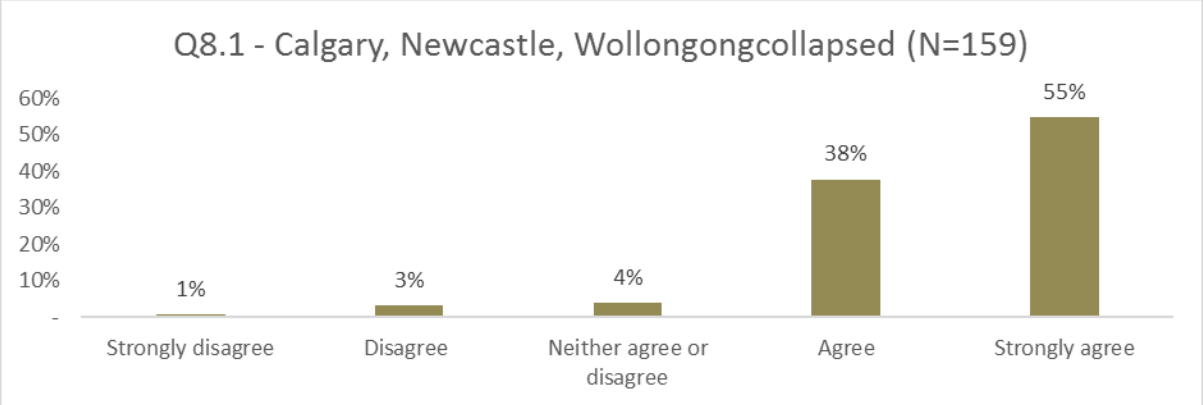

Figure 54: Creative practitioner perspectives on the importance of relationships with other individual artists - collapsed overall participant responses (n=159)

My relationships critical to my business / practice –

Q8.2 Other creative groups or organisations

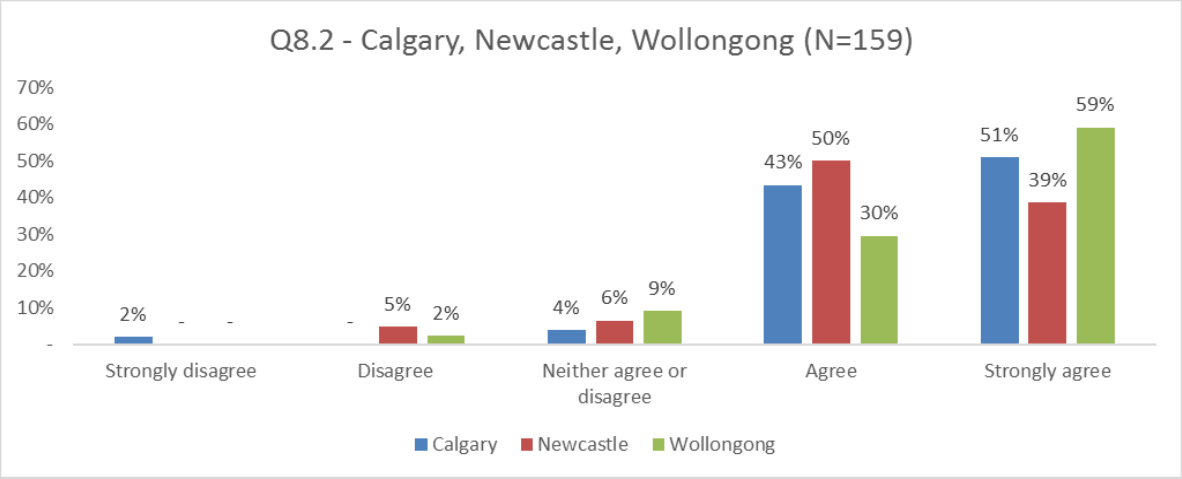

Figure 55: Creative practitioner perspectives on the importance of relationships with creative groups and organisations by city (n=159)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 66 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

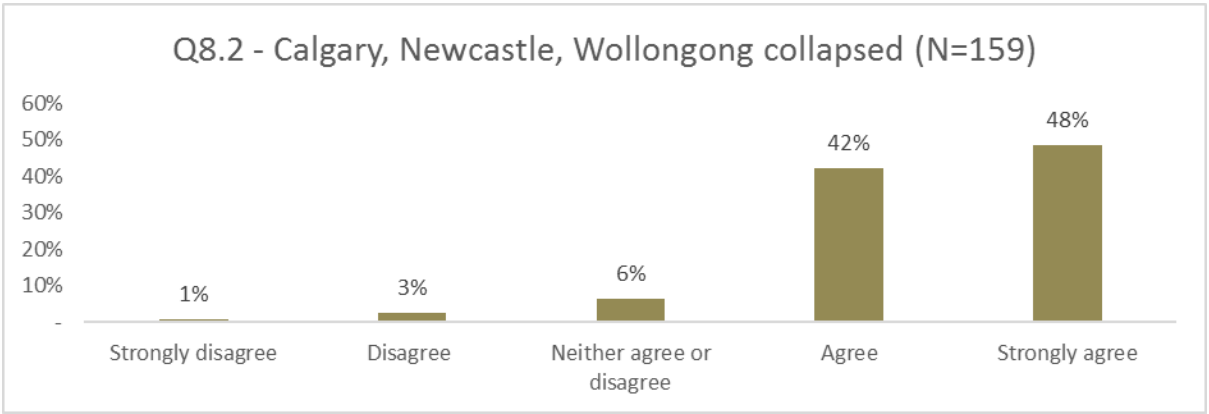

Figure 56: Creative practitioners perspectives on the importance of relationships with creative groups and organisations - collapsed overall participant responses (n=159)

Q8.3 My relationships critical to my business / practice - local government

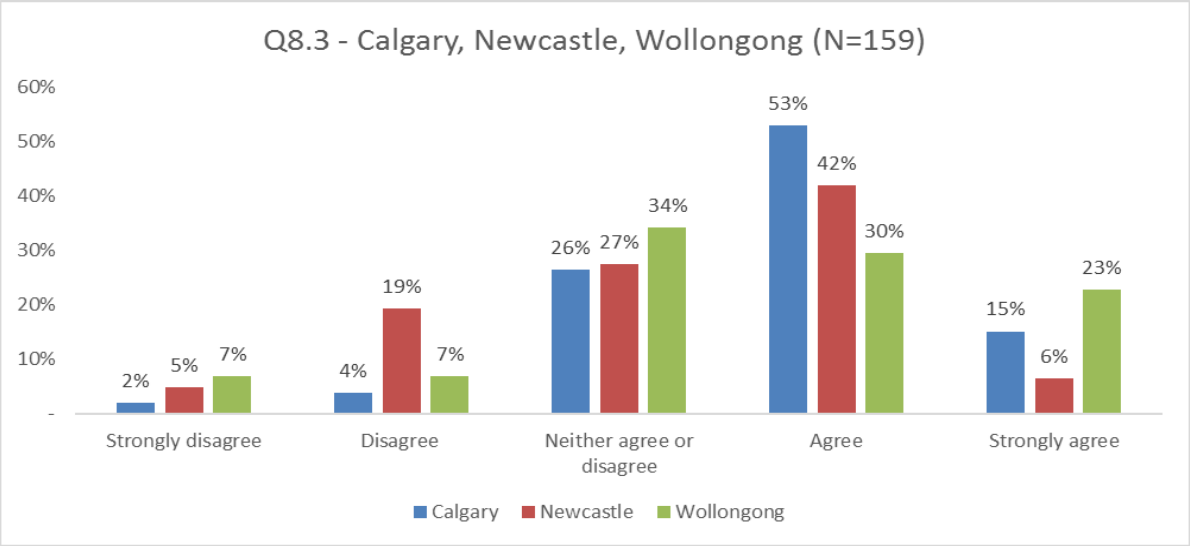

Figure 57: Creative practitioner perspectives on the importance of relationships with local government by city (n=159)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Calgary respondents appear to have more positive responses to this statement than Newcastle or Wollongong respondents

Decision: Further analysis required in the Findings chapter

Q8.4 My relationships with the following individuals / groups are critical to my business practice - social networks are critical to gain work experience and to develop my business.

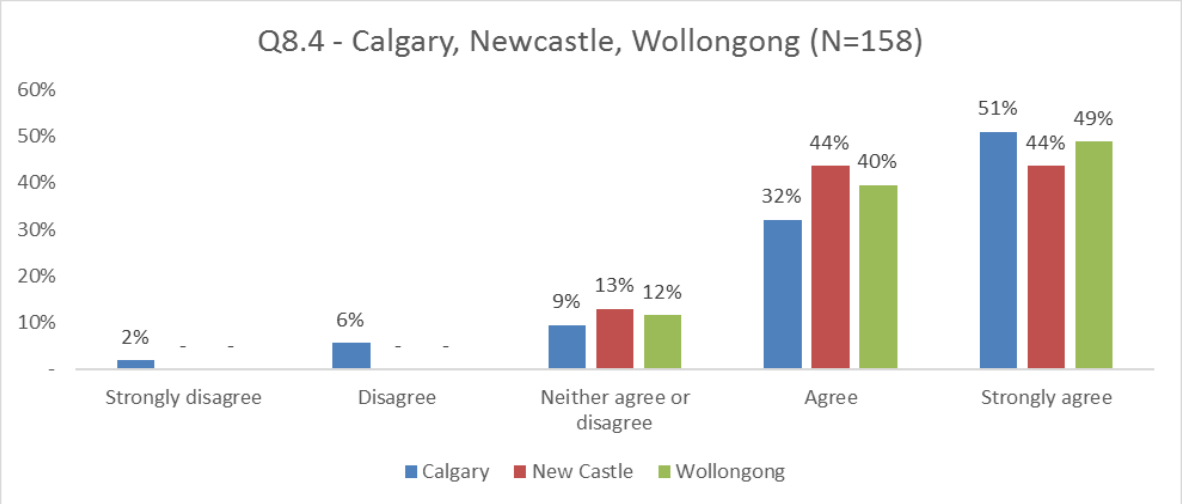

Figure 58: Creative practitioner perspectives on their social networks being critical to gain experience and develop their business by city (n=158)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 69 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

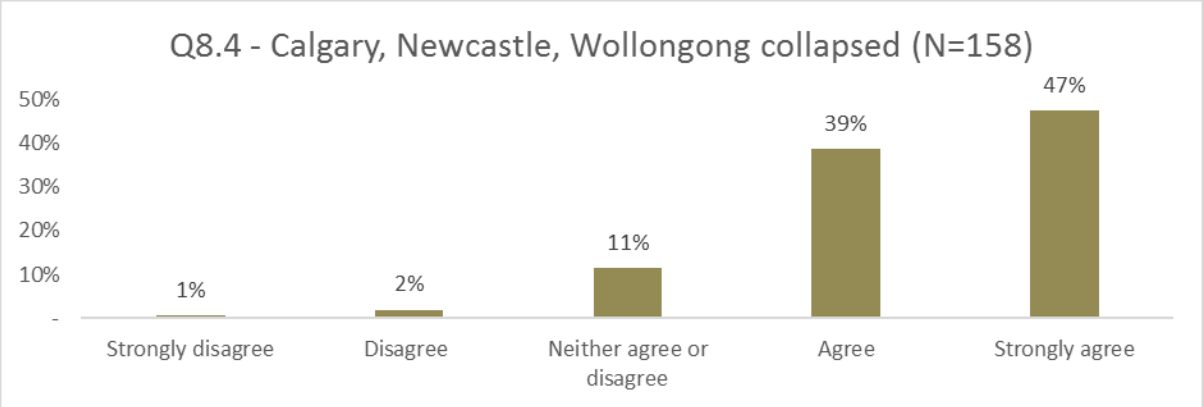

Figure 59: Creative practitioner perspectives on their social networks being critical to gain experience and develop their business - collapsed overall participant responses (n=158)

Q9 I make connections and utilise networks to deliver my craft:

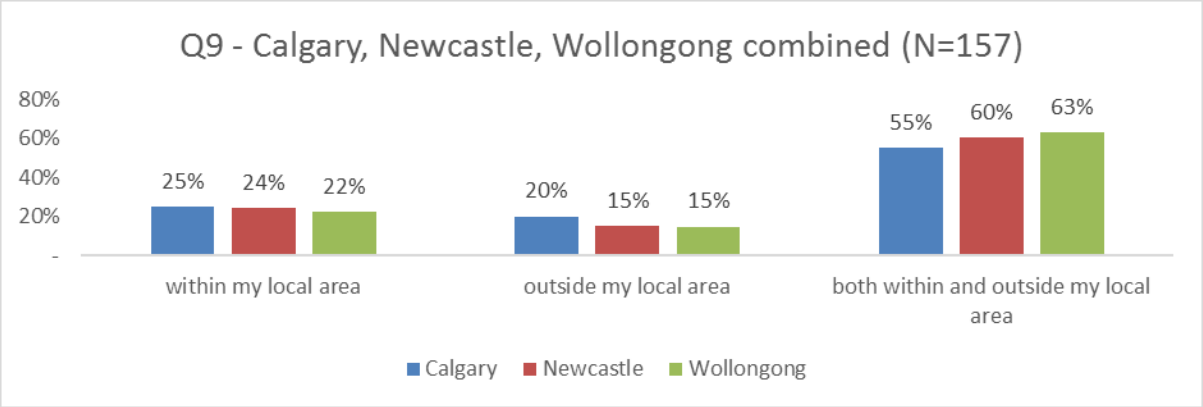

Figure 60: Creative practitioner perspectives on their connections and networks by city (n=157)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong appear to have similar responses to this question however this may have value to explore relative to the responses.

Decision: Further analysis required in the Findings chapter

Q10 In my work I have received support from:

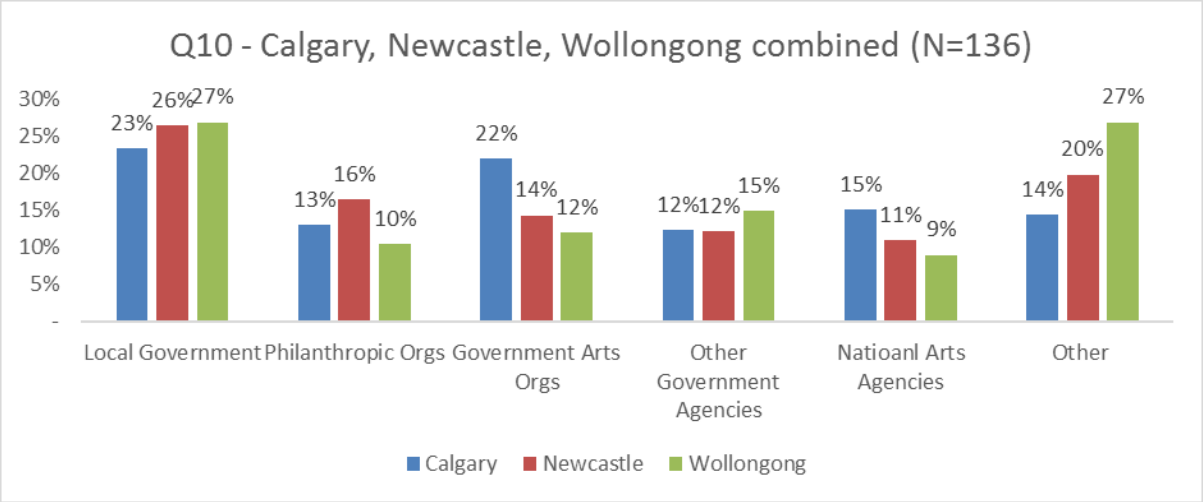

Figure 61: Creative practitioner perspectives on the support they have received by city (n=136) summary

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 63 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

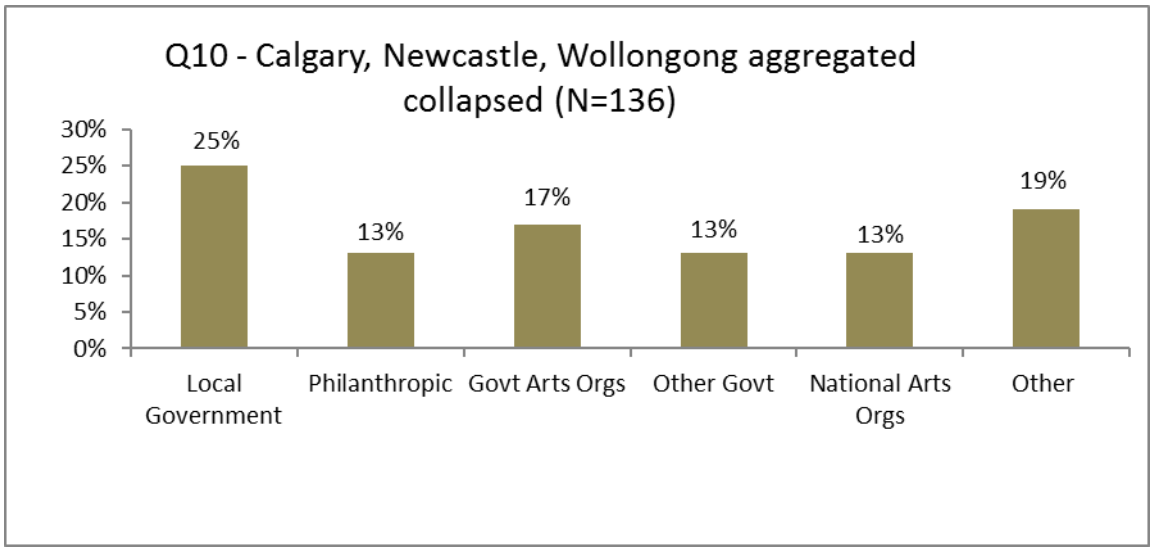

Figure 62: Creative practitioner perspectives on the support they have received - collapsed overall participant responses (n=136)

Q11 I believe that local government has a role in building networks in the creative sector.

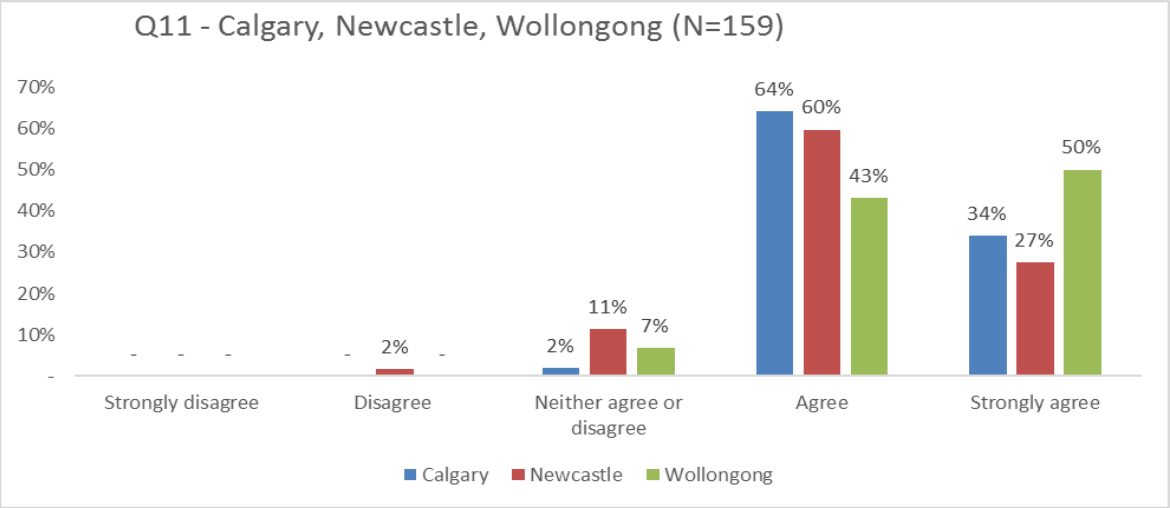

Figure 63: Creative practitioners perspectives on the role local government has in building networks in the creative sector by city (n=159)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Wollongong respondents appear to support this statement more so than the respondents from Calgary and Newcastle

Decision: Further analysis required in the Findings chapter

Q13 Have you ever received financial assistance from local government?

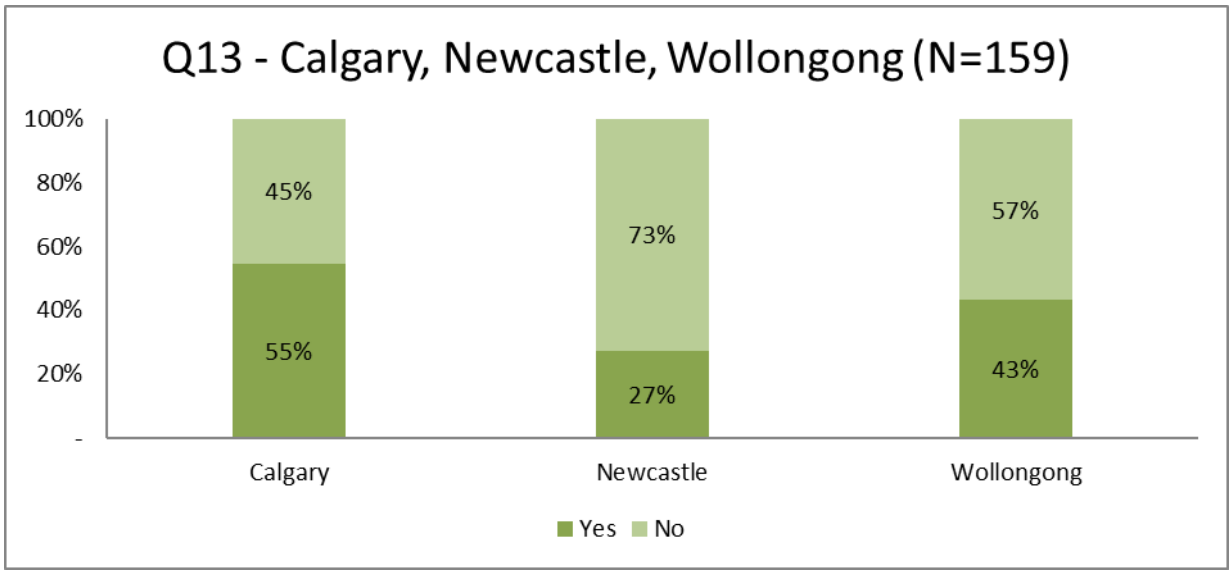

Figure 64: Creative practitioner perspectives on receiving local government financial assistance by city (n=159)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. The question is only to establish who had received funding in the past and who had not from local government. It would appear not to merit further exploration.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 65 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross Tabulation.

Q14 What are your thoughts on the following statement: The relationship with local government as a funder could be described as a reciprocal one and mutually reinforcing, by this it means that your relationship is respectful between you and local government and the project / practice goals are the same for you and local government.

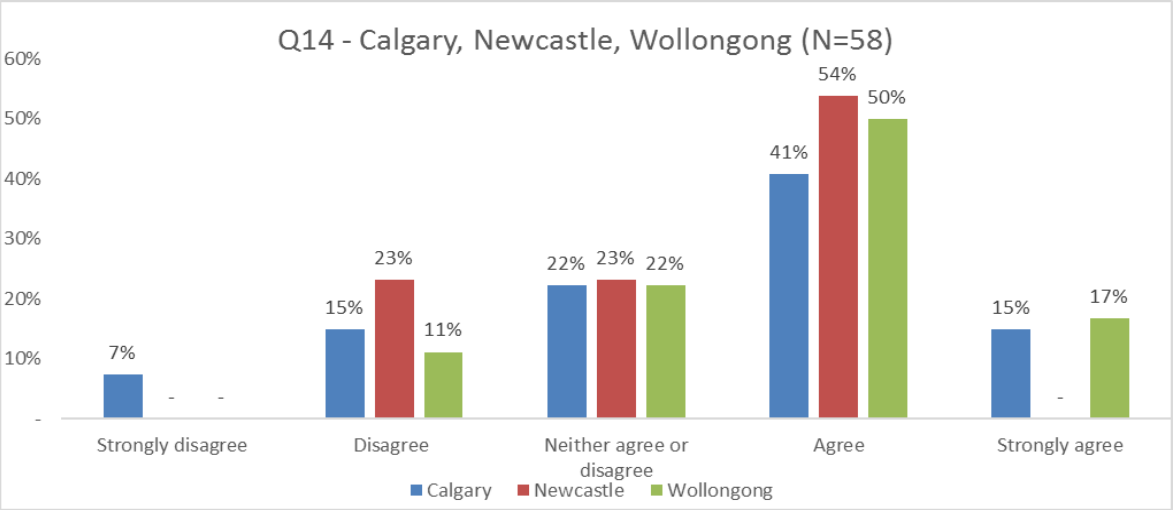

Figure 66: Creative practitioner perspectives on the relationship with local government described as a reciprocal one and mutually reinforcing, if they received financial assistance by city (n=58)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Only respondents that selected yes in Question 13 may have responded to this question

Decision: Further analysis required in the Findings chapter

Which of the following potential supports for Creative Industry is important to you?

Q15.1 Access to funding opportunities

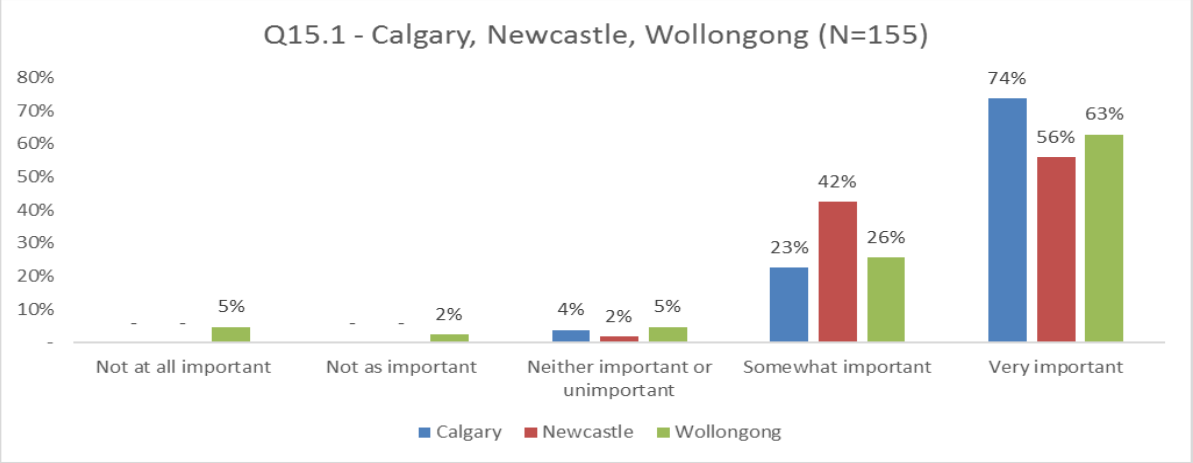

Figure 67: Creative practitioner perspectives on the importance to them of access to financial opportunities by city (n=155)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Whilst most respondents supported this statement Calgary respondents responses are more supportive of this statement being very important than either Newcastle respondents or Wollongong respondents.

Decision: Further analysis required in the Findings chapter

Which of the following potential supports for Creative Industry is important to you?

Q15.2 Having a University located in your city

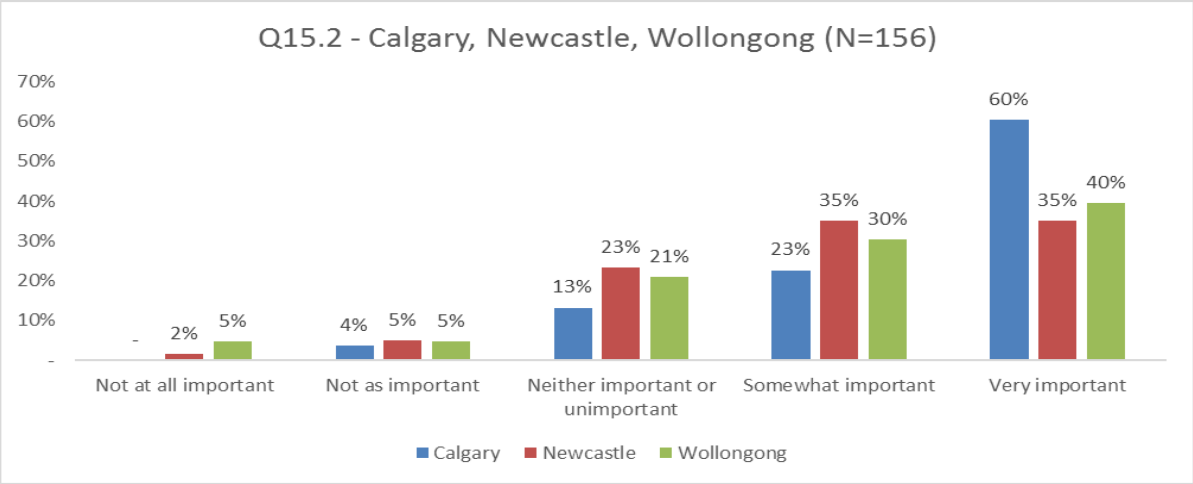

Figure 68: Creative practitioner perspectives on the importance to them of having a University in their city by city (n=156)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Calgary respondents are more supportive of this statement than either Newcastle respondents or Wollongong respondents.

Decision: Further analysis required in the Findings chapter

Which of the following potential supports for Creative Industry is important to you?

Q15.3 Partnership opportunities

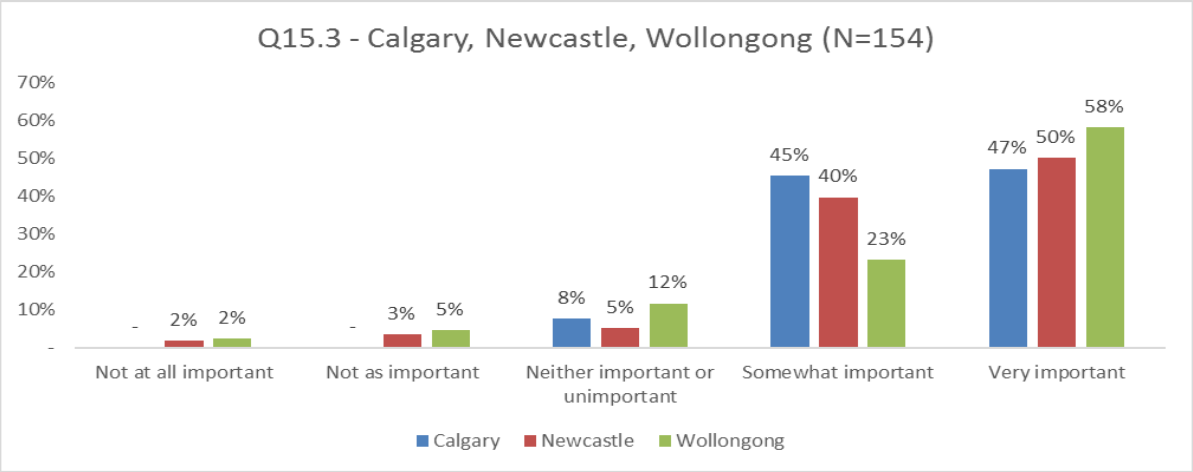

Figure 69: Creative practitioner perspectives on the importance to them of having partnership opportunities by city (n=154)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 78 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

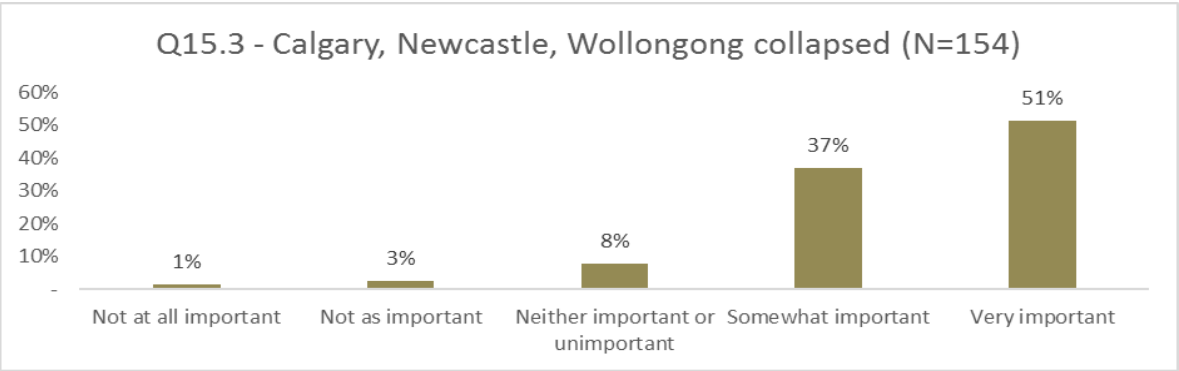

Figure 70: Creative practitioner perspectives on the importance to them of having partnership opportunities - collapsed overall participant responses (n=154)

Q15.4 Which of the following potential supports for Creative Industry is important to you? An active tourist industry

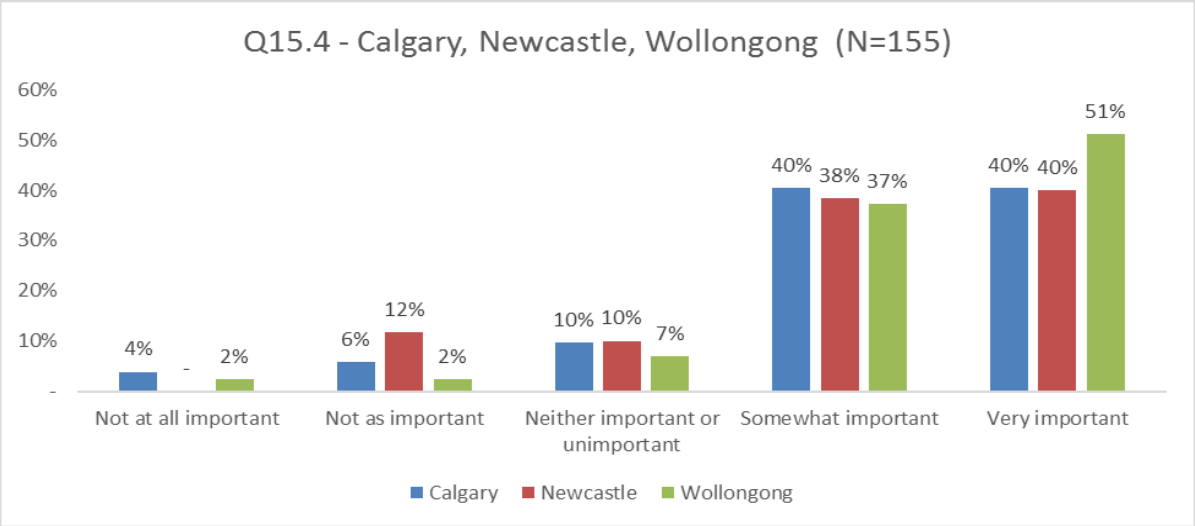

Figure 71: Creative practitioner perspectives on the importance to them of having an active tourist industry by city (n=155)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 80 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

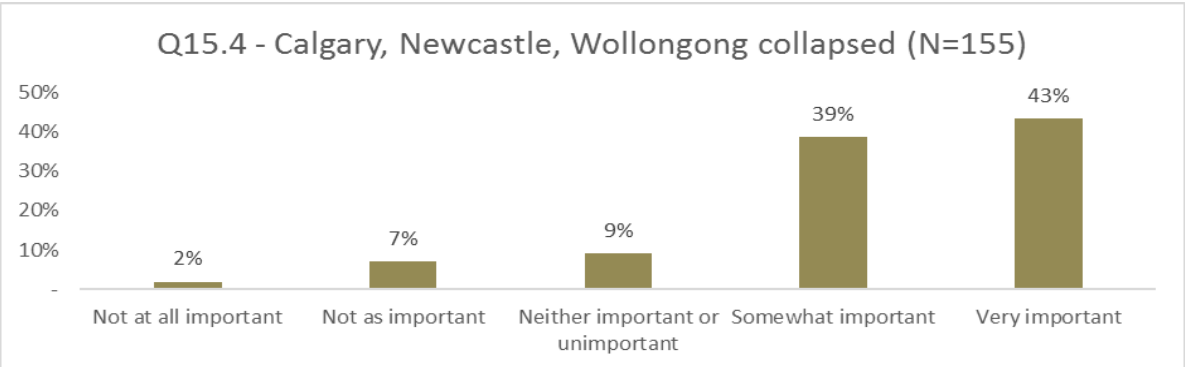

Figure 72: Creative practitioner perspectives on the importance to them of having an active tourist industry- collapsed overall participant responses (n=155)

Which of the following potential supports for Creative Industry is important to you?

Q15.5 Spaces to produce, exhibit, sell work

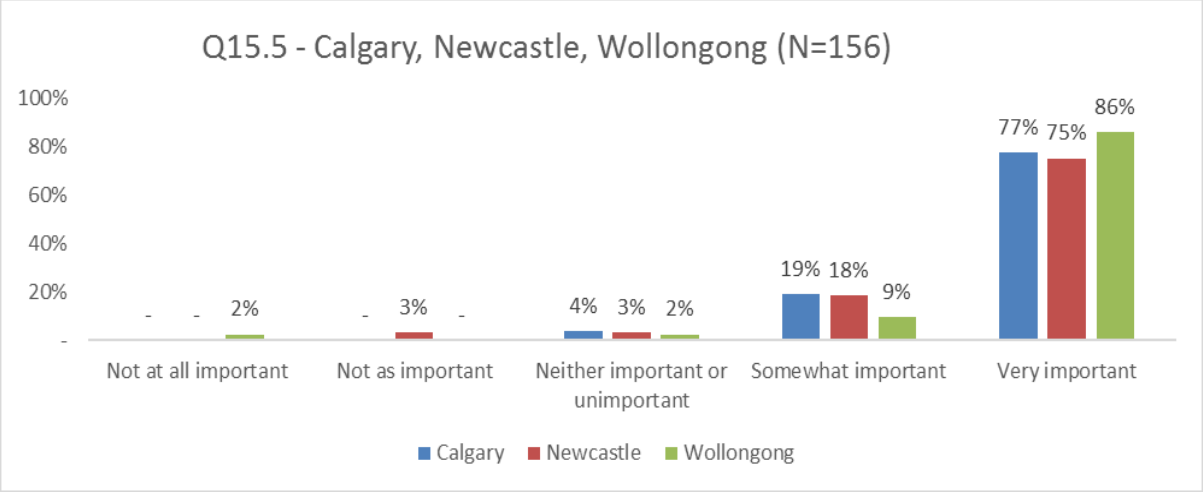

Figure 73: Creative practitioner perspectives on the importance to them of having spaces to produce, exhibit and sell work by city (n=156)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 82 below.

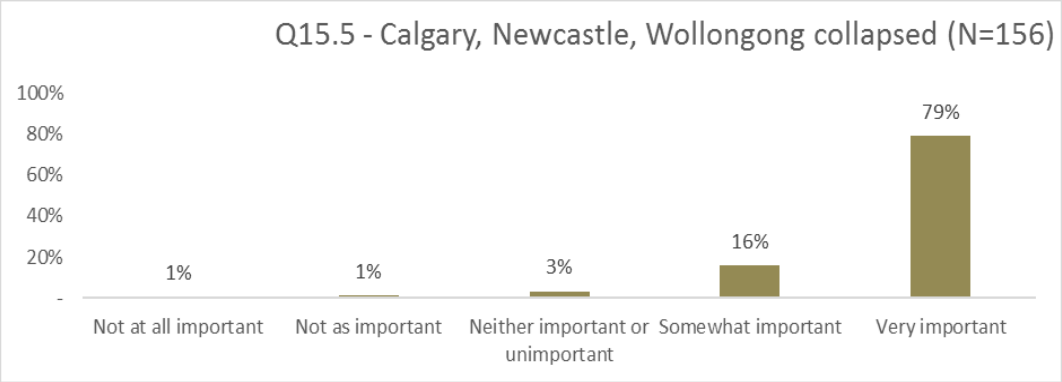

Figure 74: Creative practitioner perspectives on the importance to them of having spaces to produce, exhibit and sell work- collapsed overall participant responses (n=156)

Which of the following potential supports for Creative Industry is important to you?

Q15.6 Recognition (by others) of the importance of the creative sector's contribution

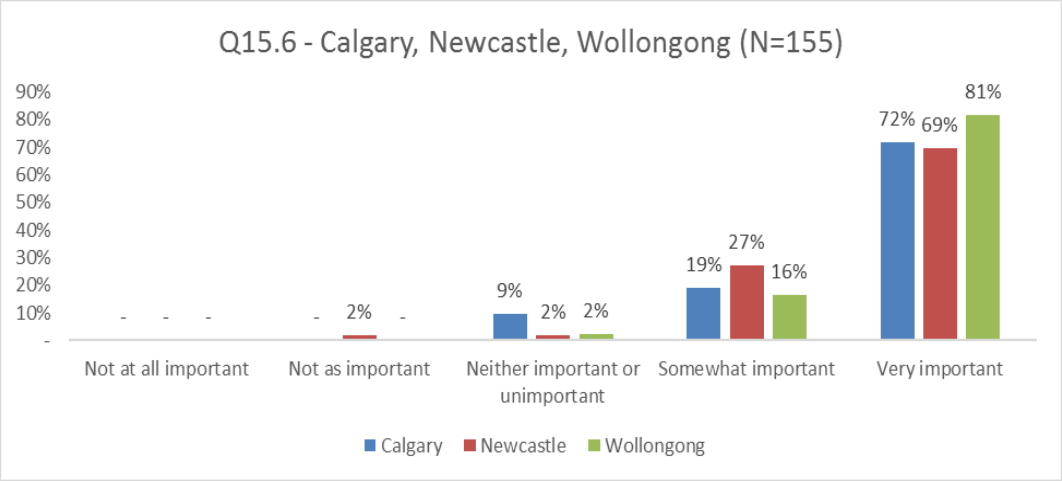

Figure 75: Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution by city (n=155)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead, these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 84 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

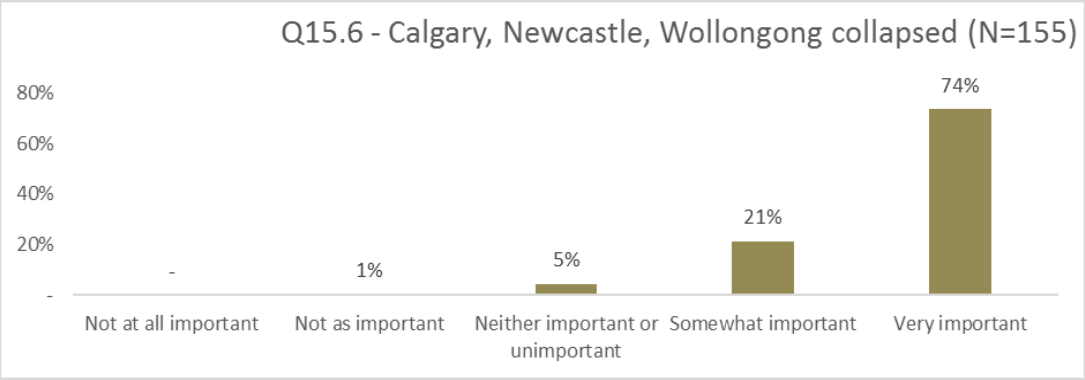

Figure 76: Creative practitioner perspective on the importance to them of recognition by others of the creative sector's contribution - collapsed overall participant responses (n=155)

Q15.7 Which of the following potential supports for Creative Industry is important to you? A safe city

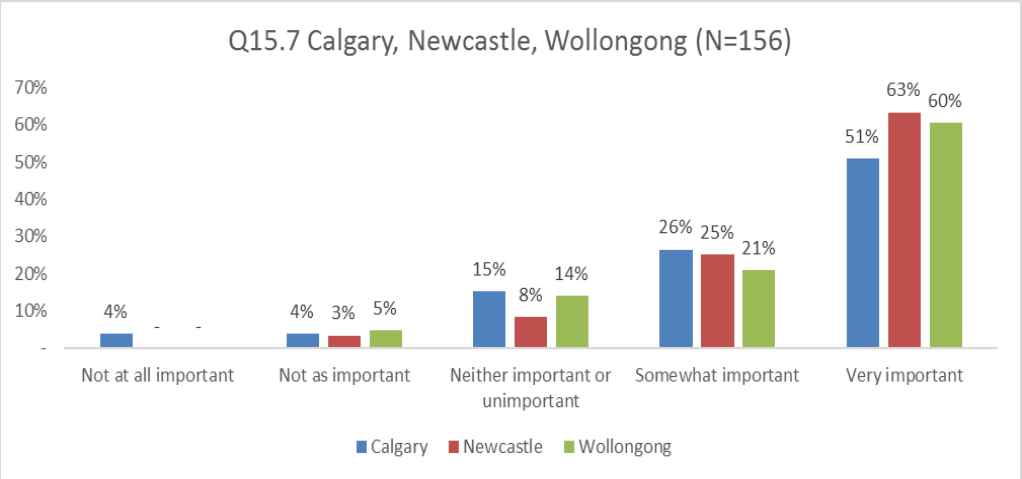

Figure 77: Creative practitioner perspectives on the importance to them of a safe city by city (n=156)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 86 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

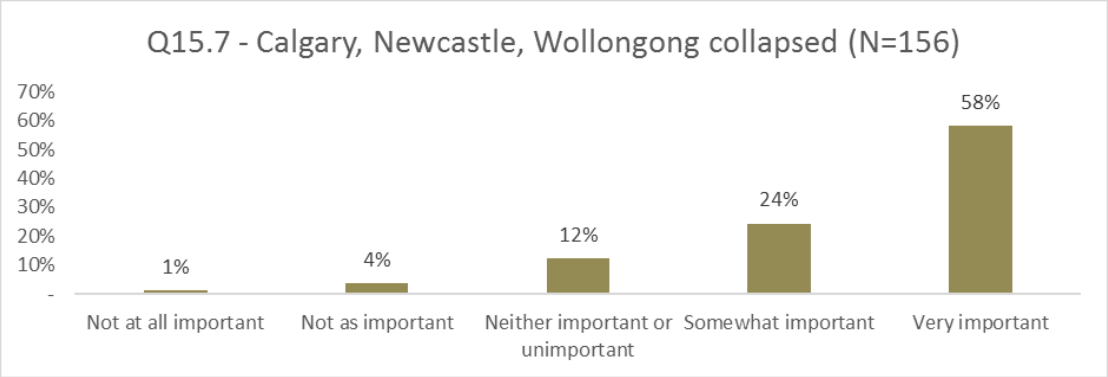

Figure 78: Creative practitioner perspectives on the importance to them of a safe city- collapsed overall participant responses (n=156)

Q18.1 This question asks you generally about your thoughts on the impacts of Arts in the community. -The Arts delivers economic impacts for my community

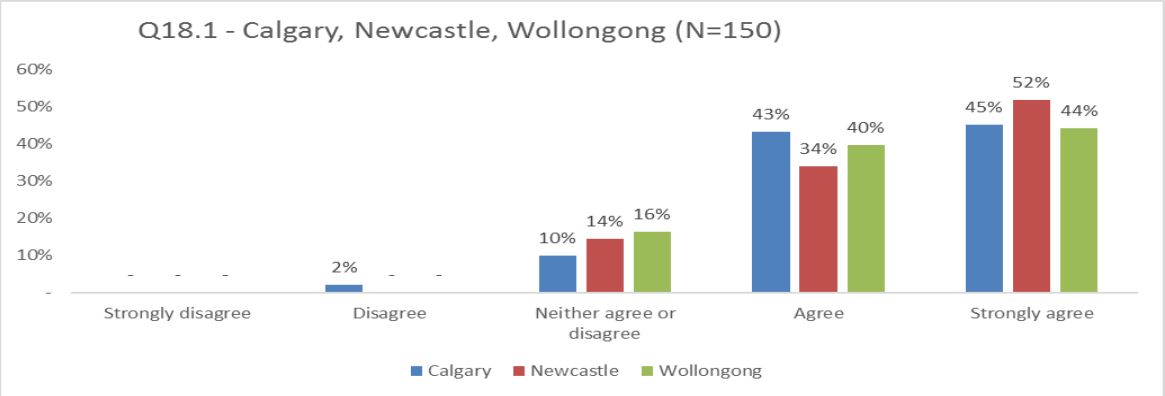

Figure 79: Creative practitioner perspectives on the Arts delivering economic impacts for their community by city (n=150)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement.

Decision: No further analysis at the study site level required. Instead these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 88 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

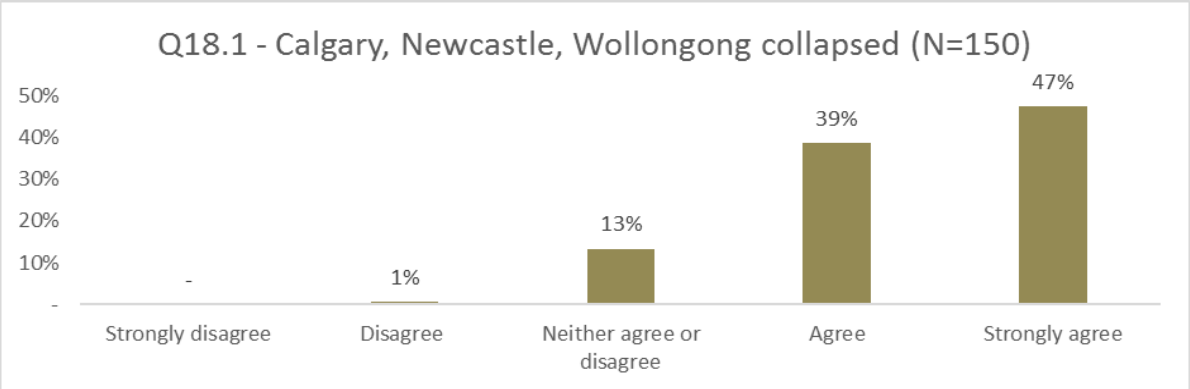

Figure 80: Creative practitioner perspective on the Arts delivering economic impacts for their community collapsed overall participant responses (n=150)

Q18.2 This question asks you generally about your thoughts on the impacts of Arts in the community. -The Arts delivers social impacts for my community

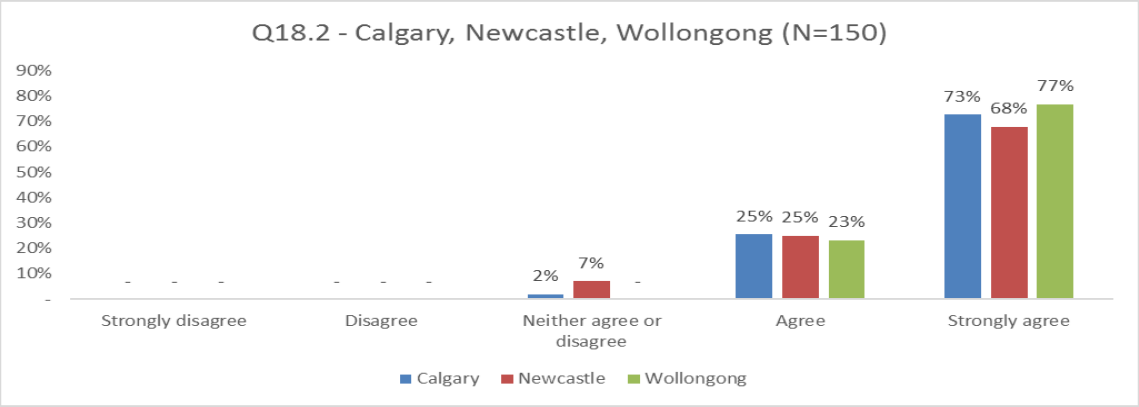

Figure 81: Creative practitioner perspectives on the Arts delivering social impacts for their community by city (n=150)

Initial analysis: The graph does not suggest that there is any important variation between the perceptions of respondents in the different study sites. It would appear not to merit further exploration.

Reflection: The respondents from all three sites: Calgary, Newcastle and Wollongong strongly supported this statement with 97% agreeing or strongly agreeing with the statement.

Decision: No further analysis at the study site level required. Instead these data should be collapsed to present an overall participant perspective on this survey question and analysed in the findings chapter using Figure 90 below. It is also taken into account that responses to this question may be appropriate for consideration in Cross- Tabulation.

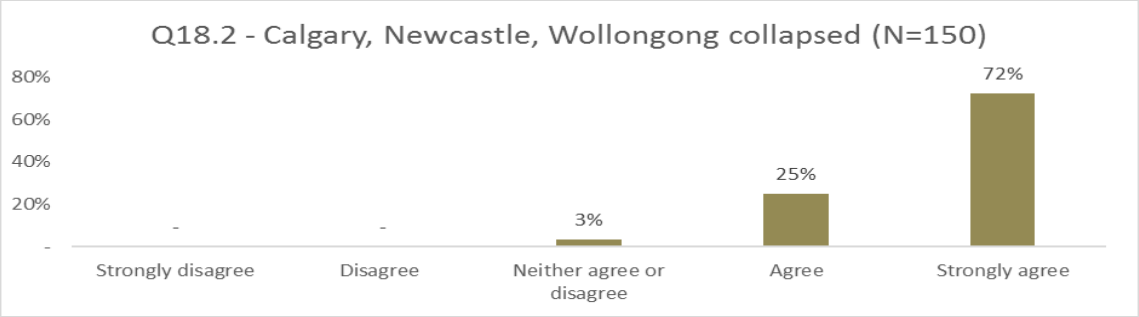

Figure 82: Creative practitioner perspective on the Arts delivering social impacts for their community- collapsed overall participant responses (n=150)

Q19.1 This question asks you generally about your thoughts on the measurement of impacts of Arts in the community - Economic impacts of the Arts are rarely measured accurately

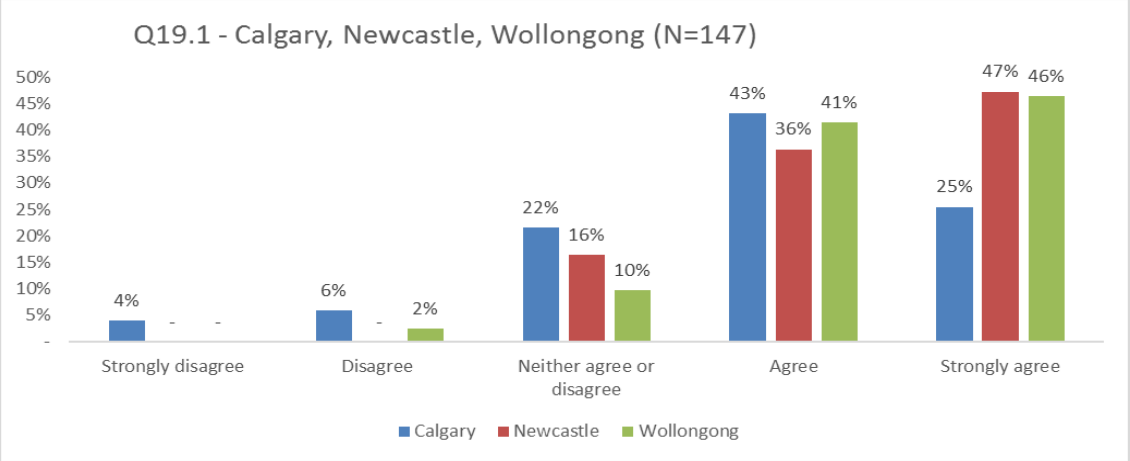

Figure 83: Creative practitioner perspectives on the economic impacts of the Arts in their community rarely being accurately measured by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents and Wollongong respondents are more supportive of this statement as strongly agree than Calgary respondents.

Decision: Further analysis required in the Findings chapter

Q19.2 This question asks you generally about your thoughts on the measurement of impacts of Arts in the community - Social impacts of the Arts are rarely measured accurately

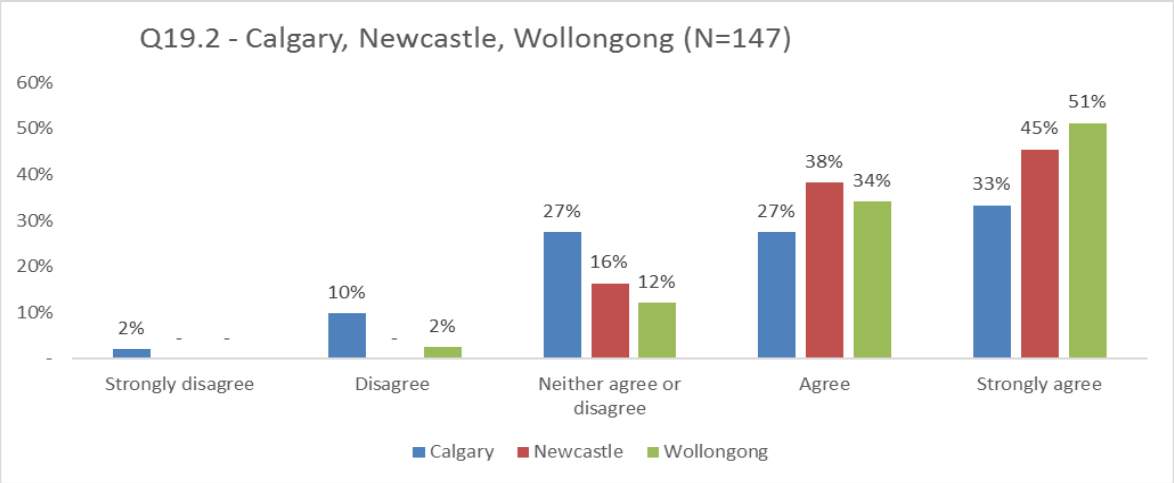

Figure 84: Creative practitioner perspectives on the social impacts of the Arts in their community rarely being accurately measured by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Wollongong respondents are more supportive of this statement than Newcastle respondents and in particular Calgary respondents.

Decision: Further analysis required in the Findings chapter

Q20

My creative industry / art practice can best be described as:

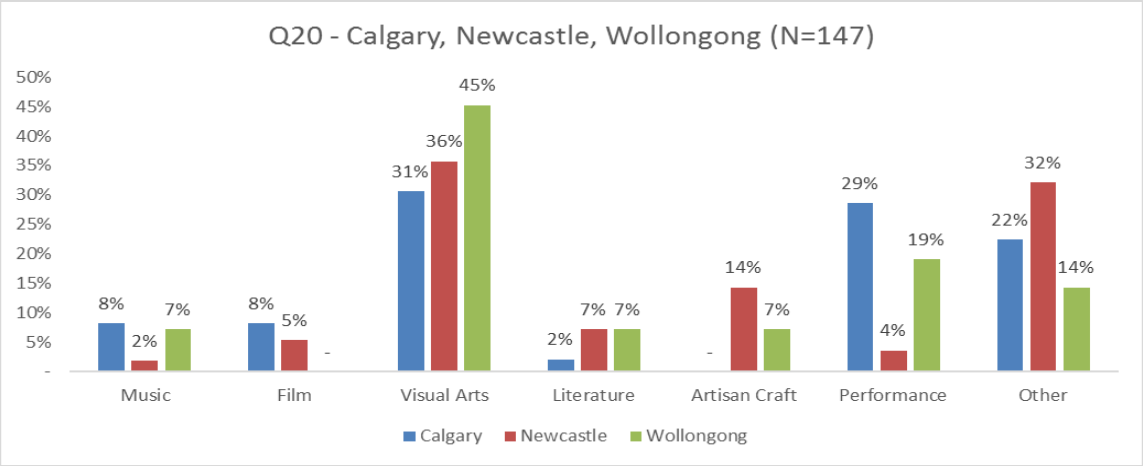

Figure 85: Creative practitioner perspectives of their art practice by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: The visual arts are the highest representative respondent group from all three sites. Newcastle has highly represented respondents in the Other category that requires consideration of Renew Newcastle and Calgary respondents in the Performance category.

Decision: Further analysis required in the Findings chapter

Q22.1 I participate in my art practice

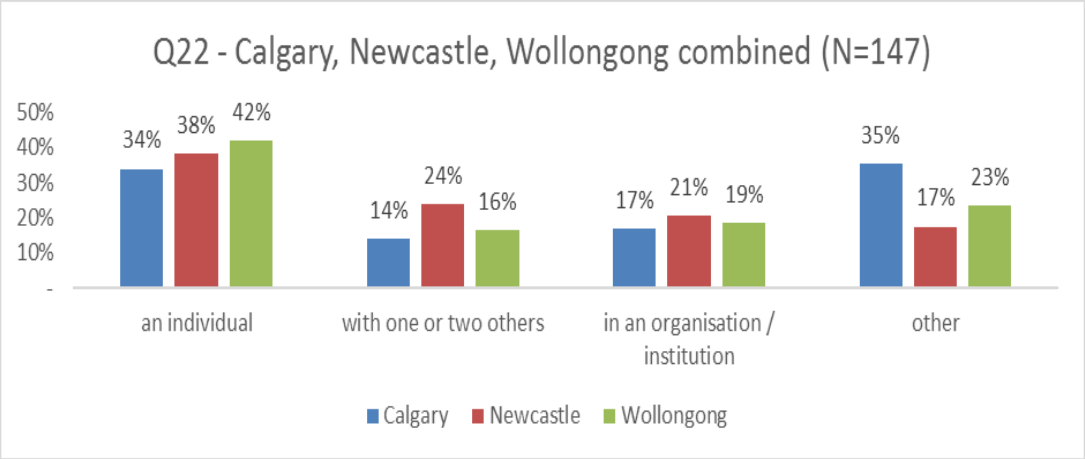

Figure 86: Creative practitioner perspectives of their art practice participation by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Calgary respondents are more representative in the Other category.

Decision: Further analysis required in the Findings chapter

Q23 I have been undertaking art practice for

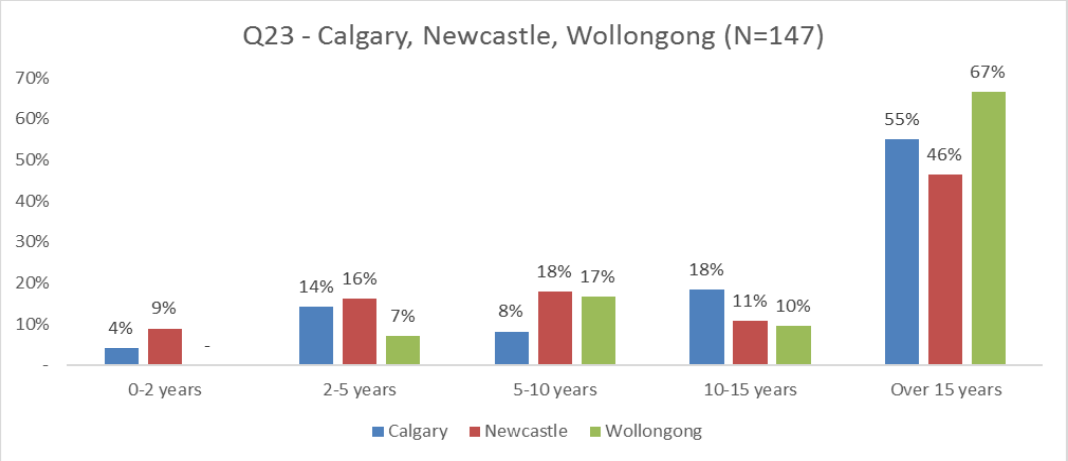

Figure 87: Creative practitioner perspectives of the time spent in their art practice by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: the majority of respondents from all three sites have been undertaking their art practice for over 15 years. There were no respondents from Wollongong with under 2 years of art practice experience.

Decision: Further analysis required in the Findings chapter

Q24 I have lived in my city for

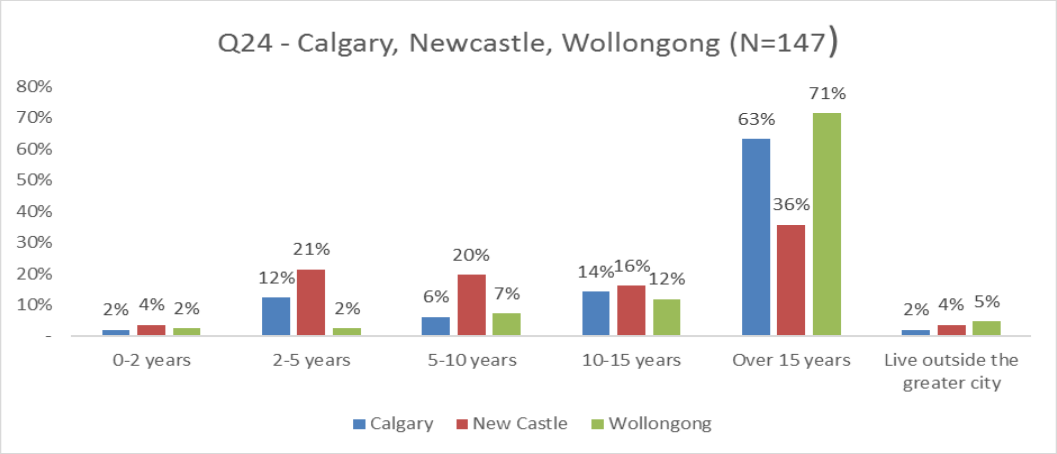

Figure 88: Creative practitioner perspectives of the years lived in their city by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Newcastle respondents have a higher proportion of respondents that are new to the city. Calgary and Wollongong respondents have a larger percentage of respondents having lived in their city for over 15 years.

Decision: Further analysis required in the Findings chapter

Q25 My gender is:

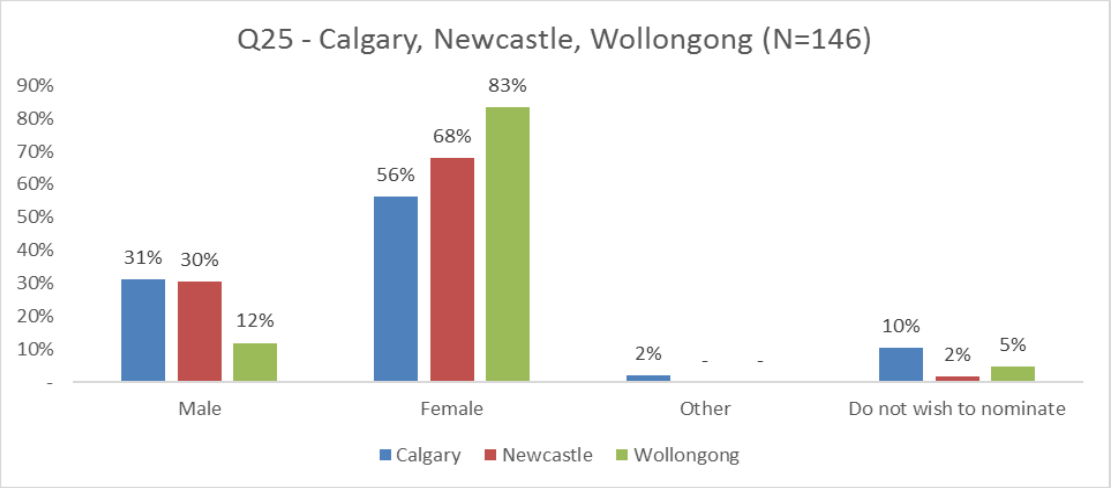

Figure 89: Creative practitioner perspectives of their gender by city (n=146)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: Wollongong respondents are more likely to be female than Calgary and Newcastle respondents

Decision: Further analysis required in the Findings chapter

Q26 My age is:

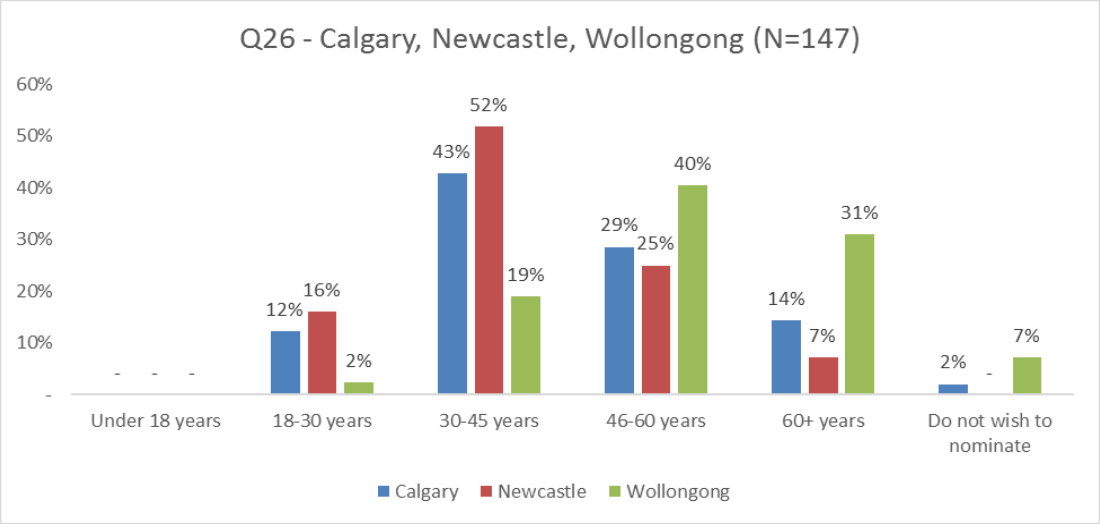

Figure 90: Creative practitioner perspectives of their age by city (n=147)

Initial analysis: This question appears to have some differentiation between respondents in different cities which suggests that there will be value to exploring this variation in more depth relative to other quantitative and/or qualitative data.

Reflection: The majority of Wollongong respondents are 46 years of age or over compared to both Newcastle and Calgary respondents who are likely to be 45 years of age or under

Decision: Further analysis required in the Findings chapter

Conclusion

Initial analysis has been undertaken of all the questionnaire data and it has been identified that 34 questions should be further considered at the city level, 22 questions should be collapsed and considered at the creative practitioner level (not by study site) and for all questions cross tabulation should be explored to determine if inter-relationships between responses exist.

Appendix 5 - Cross-tabulation (Pearsons *r*) of raw quantitative data from creative practitioner survey

Based on the initial analysis of data outlined in Appendix 4, this appendix presents cross-tabulation of data for relevant questions from the three survey city sites: Calgary, Canada; Newcastle, Australia; Wollongong Australia. This analysis is conducted to explore patterns emerging across the identified thematic streams. For clarity, each theme is addressed per data table. The themes are presented as follows:

Table 1 - Space

Table 2 - Decision Making

Table 3 - Tourism

Table 4 - Financial Contribution

Table 5 - Art Practice

Table 6 - Support

Table 7 - Advocacy

Table 8 - Service Delivery

Table 9 - Infrastructure

Table 10 - Place

Table 11 - LG contribution to CI success

Table 12 - Economic Development

Table 13 - Networks

Table 14 - Measures of success

Table 15 - LG hindering CI success

To achieve cross-tabulation initial analysis, the r value resulting from correlations is used to determine which data is significant and relevant for further discussion in the research findings (Chapter 7). Significant findings are highlighted in yellow in the correlation summary tables. Full analytical data and a scatter/plot graph are then provided for significant correlation.

In this appendix local government which be referred to as LG and creative industries as CI.

This section focuses on creative practitioner perspectives on their local government and its contribution to "space" relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to the provision of space for them to use (Q1.1); the contribution of local government to affordable work spaces for the creative industries (Q5.1); the perspective of creative practitioners on what should be Local Government's contribution to an appropriate level of affordable work spaces for the creative industries (Q6.1) and if, in general, creative practitioners perceive spaces to produce, exhibit and sell work as important (Q15.5). These four survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 1 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Space for Artists.

Theme: Space for Creative Practitioners and Artists			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q1.1 + Q5.1	.492	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.1 + Q6.1	-.003	No significant relationship between variables	No further analysis at the study site required
Q1.1 + Q15.5	-.136	No significant relationship between variables	No further analysis at the study site required
Q5.1 + Q6.1	.236	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.1 + Q15.5	-.124	No significant relationship between variables	No further analysis at the study site required
Q6.1 + Q15.5	.082	No significant relationship between variables	No further analysis at the study site required

Two correlations were significant and these are now presented in Table 1.1 and Table 1.2

Table 1.1 –Significance correlation table of Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) and Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.1 + Q5.1		LG provides me space	LG influences the level of affordable work spaces for CI
LG provides me space	Pearson Correlation	1	.492**
	Sig. (2-tailed)		.000
	N	175	145
LG influences the level of affordable work spaces for CI	Pearson Correlation	.492**	1
	Sig. (2-tailed)	.000	
	N	145	145

**. Correlation is significant at the 0.01 level (2-tailed).

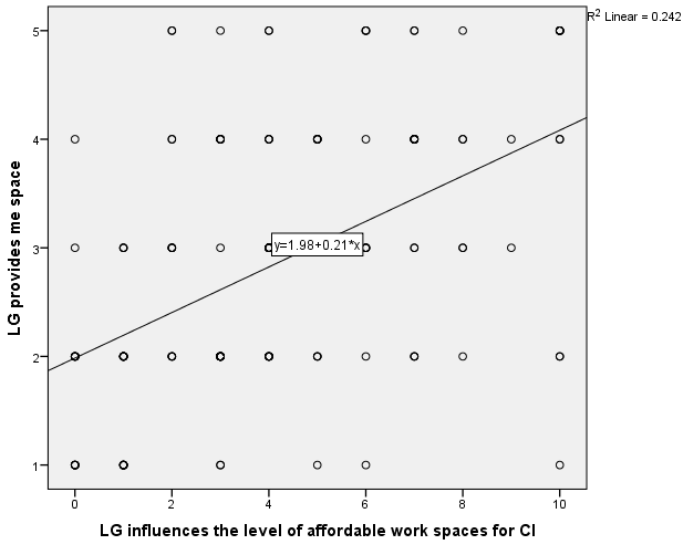

Figure 1.1 – Scatter plot diagram indicating linear relationship of Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) and Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 1.2 –Significance correlation table of Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) and Q6.1 – Creative practitioner perspectives on the influence Local Government should have on affordable creative workspaces (n=156) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.1 + Q6.1		LG influences the level of affordable work spaces for CI	LG should influence the level of affordable work spaces for CI
LG influences the level of affordable work spaces for CI	Pearson Correlation	1	.236**
	Sig. (2-tailed)		.005
	N	145	141
LG should influence the level of affordable work spaces for CI	Pearson Correlation	.236**	1
	Sig. (2-tailed)	.005	
	N	141	156

**. Correlation is significant at the 0.01 level (2-tailed).

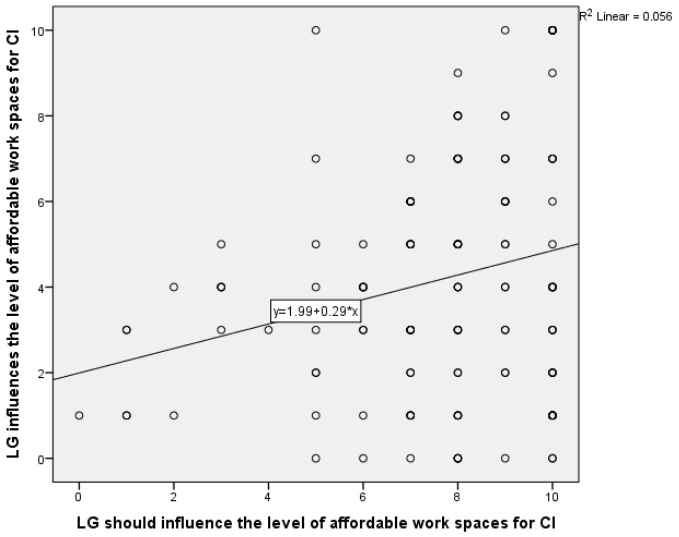

Figure 1.2 – Scatter plot diagram indicating linear relationship of Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) and Q6.1 – Creative practitioner perspectives on the influence Local Government should have on affordable creative workspaces (n=156) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and its contribution to decision making relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to their involvement in decision making (Q1.2); Local Government providing an appropriate policy framework for cultural and creative development (Q2.1); the contribution of local government to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q5.2); and, the perspective of creative practitioners on what should be Local Government's contribution to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q6.2). These four survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 2 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Decision Making

Theme: Decision Making			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q2.1 + Q1.2	.606	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.2 + Q5.2	.395	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.2 + Q6.2	-.079	No significant relationship between variables	No further analysis at the study site required
Q2.1 + Q5.2	.374	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.1 + Q6.2	-.129	No significant relationship between variables	No further analysis at the study site required

Three correlations were significant and these are now presented in Table 2.1 to Table 2.3 inclusive.

Table 2.1 –Significance correlation table of Q 2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) and Q1.2– Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.1 + Q1.2		LG provides a policy framework	LG involves me in decision making
LG provides a policy framework	Pearson Correlation	1	.606**
	Sig. (2-tailed)		.000
	N	173	173
LG involves me in decision making	Pearson Correlation	.606**	1
	Sig. (2-tailed)	.000	
	N	173	175

**. Correlation is significant at the 0.01 level (2-tailed).

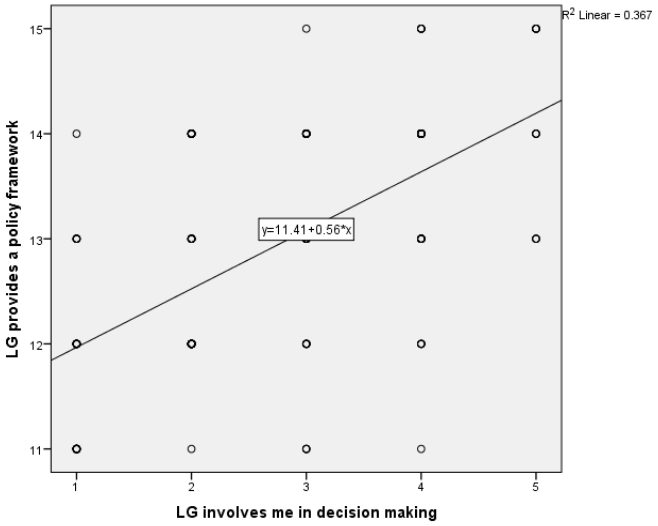

Figure 2.1 – Scatter plot diagram indicating linear relationship of Q 2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) and Q1.2– Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 2.2 –Significance correlation table of Q1.2– Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) and Q 5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.2 + Q5.2		LG involves me in decision making	LG supports new ideas and creative insights
LG involves me in decision making	Pearson Correlation	1	.395**
	Sig. (2-tailed)		.000
	N	175	149
LG supports new ideas and creative insights	Pearson Correlation	.395**	1
	Sig. (2-tailed)	.000	
	N	149	149

**. Correlation is significant at the 0.01 level (2-tailed).

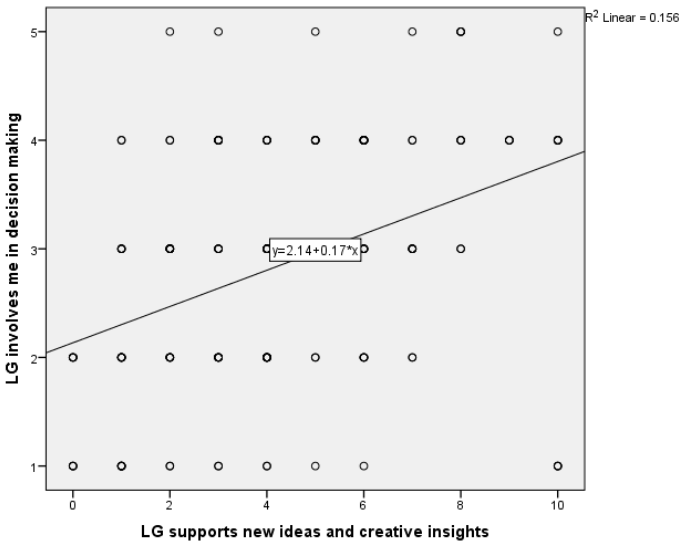

Figure 2.2 – Scatter plot diagram indicating linear relationship of Q1.2– Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) and Q 5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 2.3 –Significance correlation table of Q 2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) and Q 5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.1 + Q5.2		LG provides a policy framework	LG supports new ideas and creative insights
LG provides a policy framework	Pearson Correlation	1	.374**
	Sig. (2-tailed)		.000
	N	173	148
LG supports new ideas and creative insights	Pearson Correlation	.374**	1
	Sig. (2-tailed)	.000	
	N	148	149

**. Correlation is significant at the 0.01 level (2-tailed).

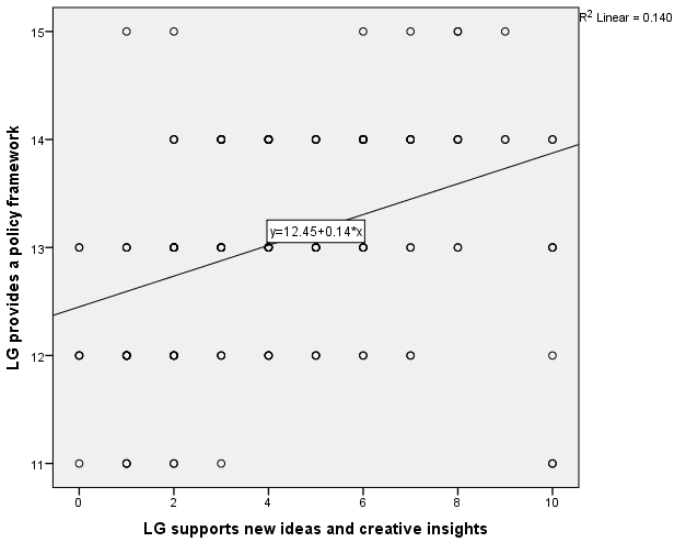

Figure 2.3 – Scatter plot diagram indicating linear relationship of Q 2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) and Q 5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and its contribution to Tourism relating to creative practice. Specifically, the contribution of local government to using Art and culture as an economic development strategy to "brand" a place (Q5.5); the perspective of creative practitioners on what should be Local Government's contribution to using Art and culture to brand a place (Q6.5); the perspective of creative practitioners relating to the contribution of creative industries to tourism (Q7); and if, in general, creative practitioners perceive an active tourist industry as important (Q15.4). These four survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 3 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Tourism.

Theme: Tourism influence			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q5.5 + Q6.5	.217	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.5 + Q7	.209	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.5 + Q15.4	-.120	No significant relationship between variables	No further analysis at the study site required
Q6.5 + Q7	.164	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.5 +Q15.4	.223	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q7 + Q15.4	.220	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Five correlations were significant and these are now presented in Table 3.1 to Table 3.5 inclusive.

Table 3.1 –Significance correlation table of Q 5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q 6.5 Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.5 + Q6.5		LG uses Arts to promote and market towns and regions	LG should use Arts to promote and market towns and regions
LG uses Arts to promote and market towns and regions	Pearson Correlation	1	.217**
	Sig. (2-tailed)		.009
	N	149	143
LG should use Arts to promote and market towns and regions	Pearson Correlation	.217**	1
	Sig. (2-tailed)	.009	
	N	143	154

**. Correlation is significant at the 0.01 level (2-tailed).

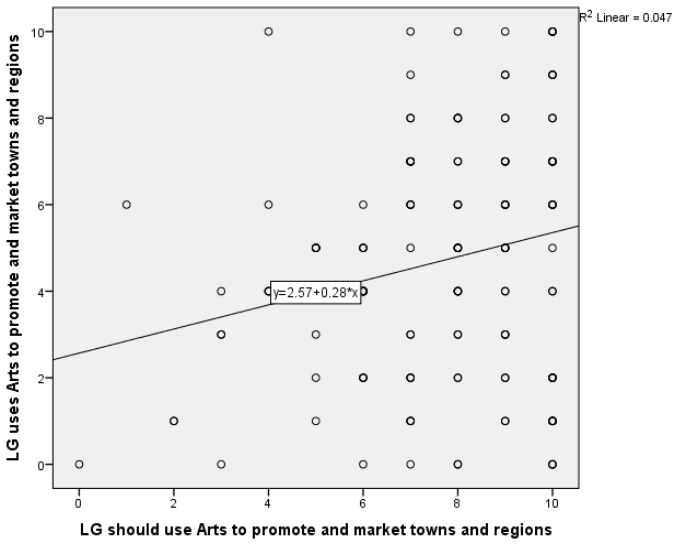

Figure 3.1 – Scatter plot diagram indicating linear relationship of Q 5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q6.5 Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 3.2 –Significance correlation table of Q 5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.5 + Q7		LG uses Arts to promote and market towns and regions	CI contributes to a high level to tourism in the city
LG uses Arts to promote and market towns and regions	Pearson Correlation	1	.209*
	Sig. (2-tailed)		.012
	N	149	144
CI contributes to a high level to tourism in the city	Pearson Correlation	.209*	1
	Sig. (2-tailed)	.012	
	N	144	157

*. Correlation is significant at the 0.05 level (2-tailed).

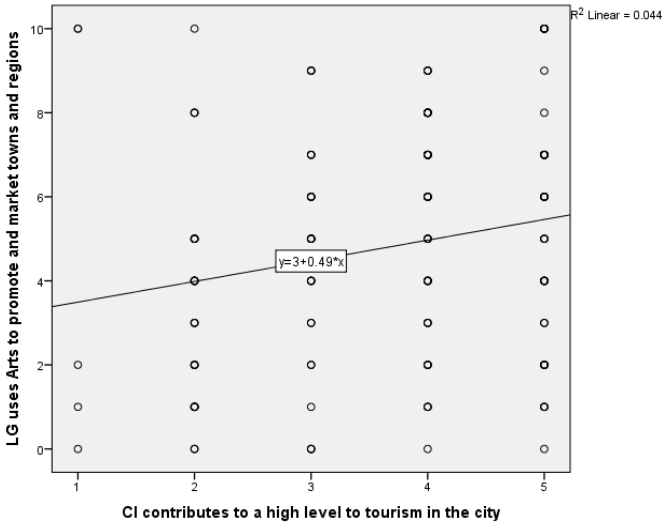

Figure 3.2 – Scatter plot diagram indicating linear relationship of Q 5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q 7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 3.3 –Significance correlation table of Q 6.5 Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q 7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.5 + Q7		LG should use Arts to promote and market towns and regions	CI contributes to a high level to tourism in the city
LG should use Arts to promote and market towns and regions	Pearson Correlation	1	.164*
	Sig. (2-tailed)		.046
	N	154	149
CI contributes to a high level to tourism in the city	Pearson Correlation	.164*	1
	Sig. (2-tailed)	.046	
	N	149	157

*. Correlation is significant at the 0.05 level (2-tailed).

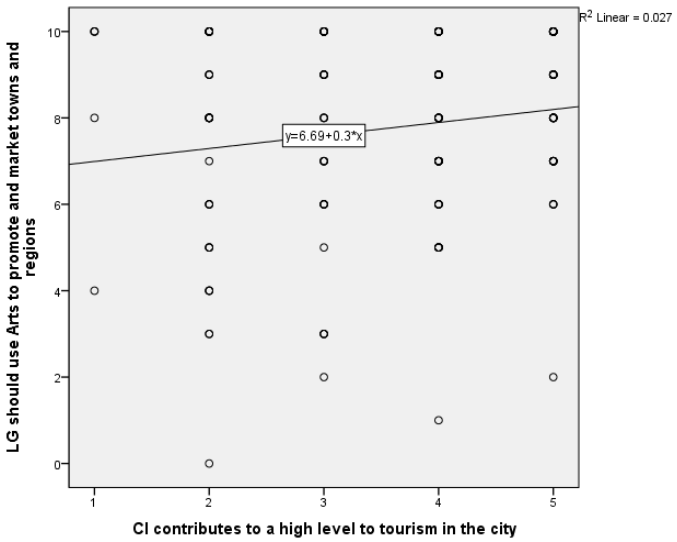

Figure 3.3 – Scatter plot diagram indicating linear relationship of Q 6.5 Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q 7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 3.4 –Significance correlation table of Q6.5 - Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.5 +Q15.4		LG should use Arts to promote and market towns and regions	Important to CI - an active tourist industry
LG should use Arts to promote and market towns and regions	Pearson Correlation	1	.223**
	Sig. (2-tailed)		.006
	N	154	148
Important to CI - an active tourist industry	Pearson Correlation	.223**	1
	Sig. (2-tailed)	.006	
	N	148	155

**. Correlation is significant at the 0.01 level (2-tailed).

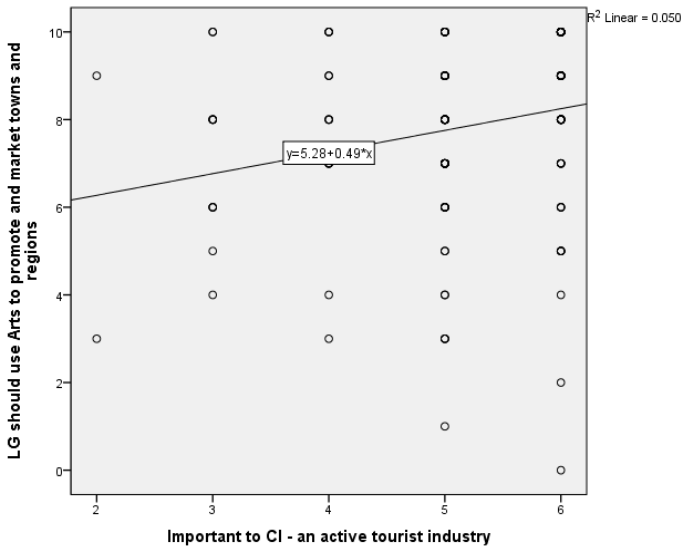

Figure 3.4 – Scatter plot diagram indicating linear relationship of Q6.5 - Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 3.5 –Significance correlation table of Q 7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) and Q15.4- Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q7 + Q15.4		Important to CI - an active tourist industry	CI contributes to a high level to tourism in the city
Important to CI - an active tourist industry	Pearson Correlation	1	.220**
	Sig. (2-tailed)		.007
	N	155	150
CI contributes to a high level to tourism in the city	Pearson Correlation	.220**	1
	Sig. (2-tailed)	.007	
	N	150	157

**. Correlation is significant at the 0.01 level (2-tailed).

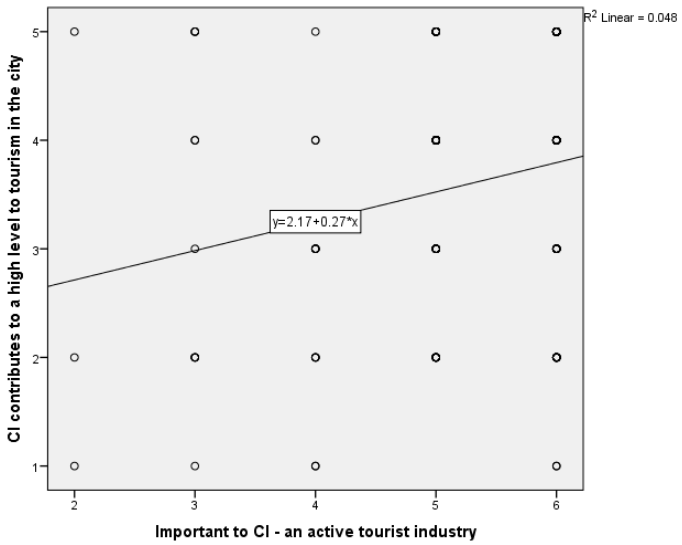

Figure 3.5 – Scatter plot diagram indicating linear relationship Q 7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and its relationship to funding and financial contribution relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to the provision of funding opportunities (Q1.3); the perspective of creative practitioners on what should be Local Government's contribution to an appropriate level of affordable work spaces for the creative industries (Q6.1); the receipt of funding from their Local Government (Q13); the perspective of creative practitioners of sharing a respectful relationship with shared project goals with Local Government funding (Q14); and if, in general, creative practitioners perceive access to funding opportunities as important (Q15.1). These five survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 4 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Funding / Financial Contribution.

Theme: Funding / Financial contribution			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q1.3 + Q6.1	-.078	No significant relationship between variables	No further analysis at the study site required
Q1.3 + Q13	-.072	No significant relationship between variables	No further analysis at the study site required
Q1.3 + Q15.1	-.126	No significant relationship between variables	No further analysis at the study site required
Q6.1 + Q13	-.064	No significant relationship between variables	No further analysis at the study site required
Q6.1 + Q15.1	.248	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q13 + Q15.1	-.056	No significant relationship between variables	No further analysis at the study site required
Q14 + Q1.3	-.566	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q14 + Q6.1	-.146	No significant relationship between variables	No further analysis at the study site required

Q14 + Q15.1	-.069	No significant relationship between variables	No further analysis at the study site required

Two correlations were significant and are now presented in Table 4.1 and Table 4.2.

Table 4.1 –Significance correlation table of Q6.1 – Creative practitioner perspectives on the influence Local Government should have on affordable creative workspaces (n=156) and Q 15.1- Creative practitioner perspectives on the importance to them of access to financial opportunities (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.1 + Q15.1		LG should influence the level of affordable work spaces for CI	Important to CI - Access to funding
LG should influence the level of affordable work spaces for CI	Pearson Correlation	1	.248**
	Sig. (2-tailed)		.002
	N	156	149
Important to CI - Access to funding	Pearson Correlation	.248**	1
	Sig. (2-tailed)	.002	
	N	149	155

**. Correlation is significant at the 0.01 level (2-tailed).

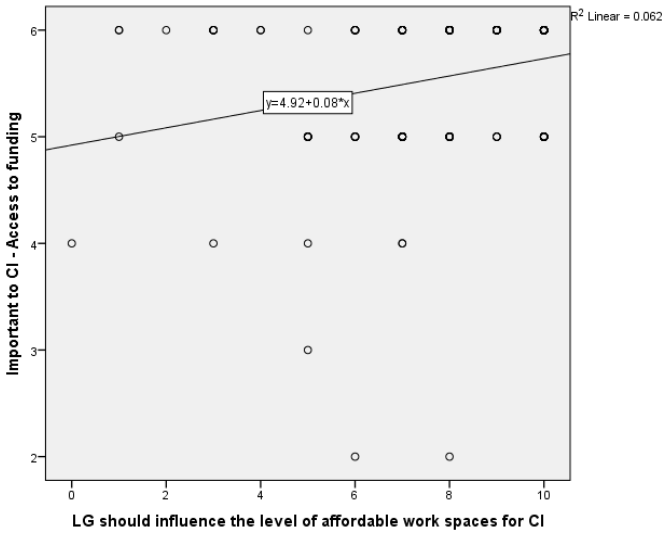

Figure 4.1 – Scatter plot diagram indicating linear relationship of Q6.1 – Creative practitioner perspectives on the influence Local Government should have on affordable creative workspaces (n=156) and Q 15.1- Creative practitioner perspectives on the importance to them of access to financial opportunities (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Table 4.2 –Significance correlation table of Q14– Creative practitioner perspectives on the relationship with Local Government if they received financial assistance (n=58) and Q1.3 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q14 + Q1.3		LG funding goals are the same for artists and LG	LG provides me funding opportunities
LG funding goals are the same for artists and LG	Pearson Correlation	1	.566**
	Sig. (2-tailed)		.000
	N	58	58
LG provides me funding opportunities	Pearson Correlation	.566**	1
	Sig. (2-tailed)	.000	
	N	58	174

**. Correlation is significant at the 0.01 level (2-tailed).

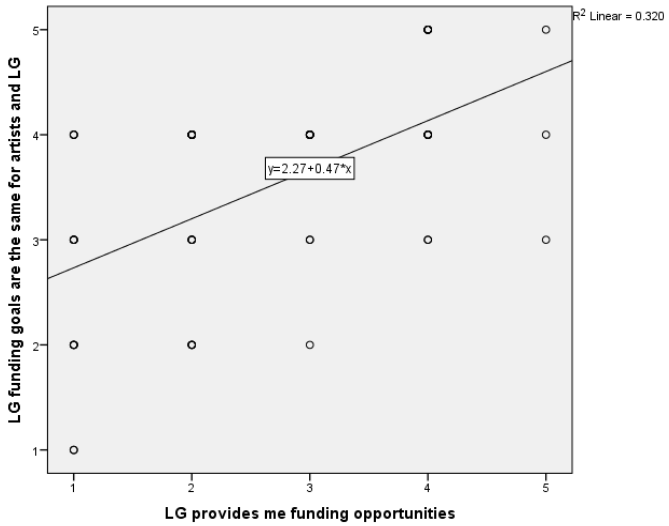

Figure 4.2 – Scatter plot diagram indicating linear relationship of Q14– Creative practitioner perspectives on the relationship with Local Government if they received financial assistance (n=58) and Q1.3 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government from the artists identified Art practice perspective. Specifically, the question relating to creative practitioner's perception of from their art practice (Q20) tested against all survey questions across all themes. These 64 survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 5 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Artists Art Practice and all questions.

Theme: Art Practice with all questions			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q20 + Q1.1	-.042	No significant relationship between variables	No further analysis at the study site required
Q20 + Q1.2	-.067	No significant relationship between variables	No further analysis at the study site required
Q20 + Q1.3	-.033	No significant relationship between variables	No further analysis at the study site required
Q20 + Q1.4	-.054	No significant relationship between variables	No further analysis at the study site required
Q20 + Q1.5	-.006	No significant relationship between variables	No further analysis at the study site required
Q20 + Q1.6	-.022	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.1	-.021	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.2	-.016	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.3	-.040	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.4	-.093	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.5	-.014	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.6	-.138	No significant relationship between variables	No further analysis at the study site required
Q20 + Q2.7	-.020	No significant relationship between variables	No further analysis at the study site required
Q20 + Q3.1	-.053	No significant relationship between variables	No further analysis at the study site required
Q20 + Q4.1	-.085	No significant relationship between variables	No further analysis at the study site required
Q20 + Q4.2	-.005	No significant relationship between variables	No further analysis at the study site required
Q20 + Q4.3	-.007	No significant relationship between variables	No further analysis at the study site required
Q20 + Q5.1	.038	No significant relationship	No further analysis at the study site required

		between variables	
Q20 + Q5.2	-.100	No significant relationship between variables	No further analysis at the study site required
Q20 + Q5.3	-.003	No significant relationship between variables	No further analysis at the study site required
Q20 + Q5.4	-.055	No significant relationship between variables	No further analysis at the study site required
Q20 + Q5.5	-.037	No significant relationship between variables	No further analysis at the study site required
Q20 + Q5.6	-.014	No significant relationship between variables	No further analysis at the study site required
Q20 + Q6.1	.059	No significant relationship between variables	No further analysis at the study site required
Q20 + Q6.2	-.045	No significant relationship between variables	No further analysis at the study site required
Q20 + Q6.3	-.023	No significant relationship between variables	No further analysis at the study site required
Q20 + Q6.4	-.109	No significant relationship between variables	No further analysis at the study site required
Q20 + Q6.5	-.050	No significant relationship between variables	No further analysis at the study site required
Q20 + Q6.6	.037	No significant relationship between variables	No further analysis at the study site required
Q20 + Q7	.048	No significant relationship between variables	No further analysis at the study site required
Q20 + Q8.1	.071	No significant relationship between variables	No further analysis at the study site required
Q20 + Q8.2	.039	No significant relationship between variables	No further analysis at the study site required
Q20 + Q8.3	.005	No significant relationship between variables	No further analysis at the study site required
Q20 + Q8.4	.048	No significant relationship between variables	No further analysis at the study site required
Q20 + Q9.1*	-.140	No significant relationship between variables	No further analysis at the study site required
Q20 + Q9.2*	-.139	No significant relationship between variables	No further analysis at the study site required
Q20 + Q9.3*	.049	No significant relationship between variables	No further analysis at the study site required
Q20 + Q10.1	-.152	No significant relationship between variables	No further analysis at the study site required
Q20 + Q10.2	.058	No significant relationship between variables	No further analysis at the study site required
Q20 + Q10.3	.151	No significant relationship between variables	No further analysis at the study site required
Q20 + Q10.4	.004	No significant relationship between variables	No further analysis at the study site required
Q20 + Q10.5	.111	No significant relationship	No further analysis at the study site required

		between variables	
Q20 + Q10.6	.082	No significant relationship between variables	No further analysis at the study site required
Q20 + Q11	-.070	No significant relationship between variables	No further analysis at the study site required
Q20 + Q13	-.014	No significant relationship between variables	No further analysis at the study site required
Q20 + Q14	-.058	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.1	.095	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.2	-.074	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.3	.062	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.4	.005	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.5	-.082	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.6	.030	No significant relationship between variables	No further analysis at the study site required
Q20 + Q15.7	.064	No significant relationship between variables	No further analysis at the study site required
Q20 + Q18.1	-.065	No significant relationship between variables	No further analysis at the study site required
Q20 + Q18.2	-.042	No significant relationship between variables	No further analysis at the study site required
Q20 + Q19.1	-.142	No significant relationship between variables	No further analysis at the study site required
Q20 + Q19.2	.037	No significant relationship between variables	No further analysis at the study site required
Q20 + Q22.1	.064	No significant relationship between variables	No further analysis at the study site required
Q20 + Q22.2	.196	No significant relationship between variables	No further analysis at the study site required
Q20 + Q22.3	.252	No significant relationship between variables	No further analysis at the study site required
Q20 + Q22.4	.275	Correlation is significant at the 0.05 level (2-tailed	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q20 + Q23	-.096	No significant relationship between variables	No further analysis at the study site required
Q20 + Q24	-.047	No significant relationship between variables	No further analysis at the study site required
Q20 + Q25	.147	No significant relationship between variables	No further analysis at the study site required
Q20 + Q26	-.068	No significant relationship between variables	No further analysis at the study site required

* Question 9 incorrectly allowed multiple rather than a single response in the questionnaire. This has required that the total n value of 157 be used in calculations and not the individual multiple responses for each question part (9.1 n=53; 9.2 n=37; 9.3 n = 130)

One correlation was significant and is now presented in Table 5.1

Table 5.1 –Significance correlation table of Q20 – Art Practice (n=148) and Q22.4 - Creative practitioner perspectives of their art practice participation as an individual, with one or two others and in an organisation/institution (n=63) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q20 + Q22.4		Art Practice	Participate as individual, with others and in an organisation
Art Practice	Pearson Correlation	1	.275*
	Sig. (2-tailed)		.029
	N	148	63
Participate as individual, with others and in an organisation	Pearson Correlation	.275*	1
	Sig. (2-tailed)	.029	
	N	63	63

*. Correlation is significant at the 0.05 level (2-tailed).

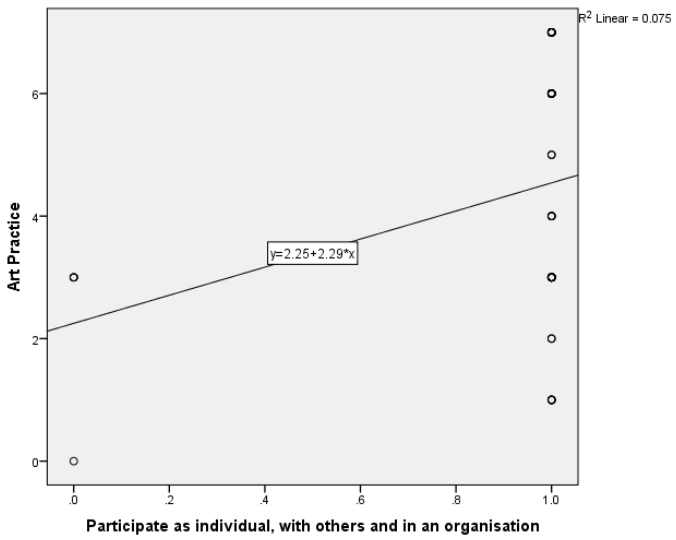

Figure 5.1 – Scatter plot diagram indicating linear relationship of Q20 – Art Practice (n=148) and Q22.4 - Creative practitioner perspectives of their art practice participation as an individual, with one or two others and in an organisation/institution (n=63) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and their support relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to the reduction of 'red tape' (Q1.4) and support for their initiatives (Q1.5); Local Government employing local artists (Q2.2); the contribution of local government to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q5.2); the perspective of creative practitioners on what should be Local Government's contribution to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q6.2); and creative practitioner perspective on the importance of relationships with other creative organisations (Q8.2). These six survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 6 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Support.

Theme: Support			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q1.4 + Q1.5	.619	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.4 + Q2.2	.459	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.4 + Q5.2	.389	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.4 + Q6.2	-.097	No significant relationship between variables	No further analysis at the study site required
Q1.4 + Q8.2	-.110	No significant relationship between variables	No further analysis at the study site required
Q1.4 + Q10.1	.087	No significant relationship between variables	No further analysis at the study site required
Q1.4 + Q10.2	-.065	No significant relationship between variables	No further analysis at the study site required
Q1.4 + Q10.3	-.017	No significant relationship between variables	No further analysis at the study site required
Q1.4 + Q10.4	.033	No significant relationship between	No further analysis at the study site required

		variables	
Q1.4 + Q10.5	-.045	No significant relationship between variables	No further analysis at the study site required
Q1.4 +Q10.6	-.111	No significant relationship between variables	No further analysis at the study site required
Q1.5 + Q2.2	.495	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.5 + Q5.2	.479	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.5 + Q6.2	.064	No significant relationship between variables	No further analysis at the study site required
Q1.5 + Q8.2	-.037	No significant relationship between variables	No further analysis at the study site required
Q1.5 + Q10.1	.173	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q1.5 + Q10.2	-.010	No significant relationship between variables	No further analysis at the study site required
Q1.5 + Q10.3	.041	No significant relationship between variables	No further analysis at the study site required
Q1.5 + Q10.4	.061	No significant relationship between variables	No further analysis at the study site required
Q1.5 + Q10.5	.018	No significant relationship between variables	No further analysis at the study site required
Q1.5 +Q10.6	.165	No significant relationship between variables	No further analysis at the study site required
Q2.2 + Q5.2	.438	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.2 + Q6.2	-.134	No significant relationship between variables	No further analysis at the study site required
Q2.2 + Q8.2	.171	Correlation is significant	Examination of r value combined with raw

		at the 0.05 level (2-tailed)	graphical data suggested that further analysis is required in the Findings Chapter
Q2.2 + Q10.1	.003	No significant relationship between variables	No further analysis at the study site required
Q2.2 + Q10.2	-.133	No significant relationship between variables	No further analysis at the study site required
Q2.2 + Q10.3	-.154	No significant relationship between variables	No further analysis at the study site required
Q2.2 + Q10.4	-.051	No significant relationship between variables	No further analysis at the study site required
Q2.2 + Q10.5	-.154	No significant relationship between variables	No further analysis at the study site required
Q2.2 +Q10.6	.031	No significant relationship between variables	No further analysis at the study site required
Q5.2+ Q6.2	.249	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.2+ Q8.2	.083	No significant relationship between variables	No further analysis at the study site required
Q5.2+ Q10.1	.100	No significant relationship between variables	No further analysis at the study site required
Q5.2+ Q10.2	-.018	No significant relationship between variables	No further analysis at the study site required
Q5.2+ Q10.3	-.075	No significant relationship between variables	No further analysis at the study site required
Q5.2+ Q10.4	-.093	No significant relationship between variables	No further analysis at the study site required
Q5.2+ Q10.5	-.093	No significant relationship between variables	No further analysis at the study site required
Q5.2 + Q10.6	-.091	No significant relationship between variables	No further analysis at the study site required

Q6.2+ Q8.2	.194	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.2+ Q10.1	.020	No significant relationship between variables	No further analysis at the study site required
Q6.2+ Q10.2	- 016	No significant relationship between variables	No further analysis at the study site required
Q6.2+ Q10.3	-.083	No significant relationship between variables	No further analysis at the study site required
Q6.2+ Q10.4	.033	No significant relationship between variables	No further analysis at the study site required
Q6.2+ Q10.5	.029	No significant relationship between variables	No further analysis at the study site required
Q6.2 + Q10.6	.056	No significant relationship between variables	No further analysis at the study site required
Q8.2+ Q10.1	.161	No significant relationship between variables	No further analysis at the study site required
Q8.2+ Q10.2	-.092	No significant relationship between variables	No further analysis at the study site required
Q8.2+ Q10.3	.119	No significant relationship between variables	No further analysis at the study site required
Q8.2+ Q10.4	.041	No significant relationship between variables	No further analysis at the study site required
Q8.2+ Q10.5	.164	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q10.6	.129	No significant relationship between variables	No further analysis at the study site required

Ten correlations were significant and these are now presented in Table 6.1 to Table 6.10 inclusive.

Table 6.1 –Significance correlation table of Q1.4 –Creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and

Q1.5 – Creative practitioner perspective on Local Government's contribution to their individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.4 +Q1.5		LG decreases my red tape	LG strongly supports my initiatives
LG decreases my red tape	Pearson Correlation	1	.619**
	Sig. (2-tailed)		.000
	N	174	174
LG strongly supports my initiatives	Pearson Correlation	.619**	1
	Sig. (2-tailed)	.000	
	N	174	175

**. Correlation is significant at the 0.01 level (2-tailed).

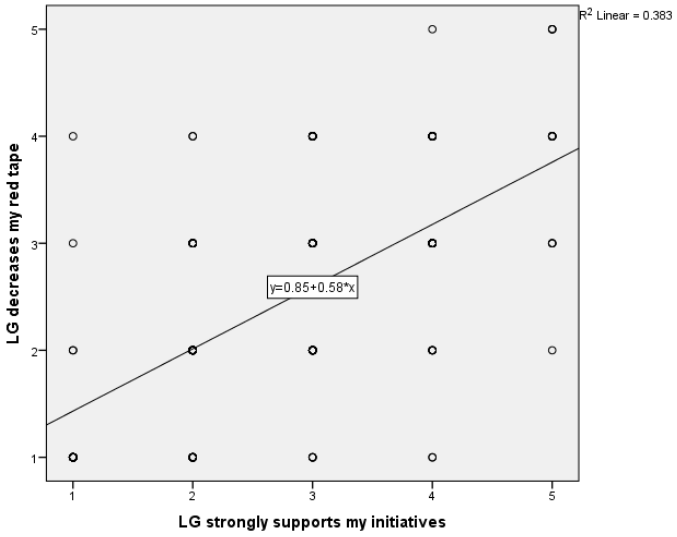

Figure 6.1 – Scatter plot diagram indicating linear relationship of Q1.4 –creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q1.5 – Creative practitioner perspective on Local Government's contribution to their individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.2 –Significance correlation table of Q1.4 –creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.4 + Q2.2		LG decreases my red tape	LG employs local artists
LG decreases my red tape	Pearson Correlation	1	.459**
	Sig. (2-tailed)		.000
	N	174	173
LG employs local artists	Pearson Correlation	.459**	1
	Sig. (2-tailed)	.000	
	N	173	175

**. Correlation is significant at the 0.01 level (2-tailed).

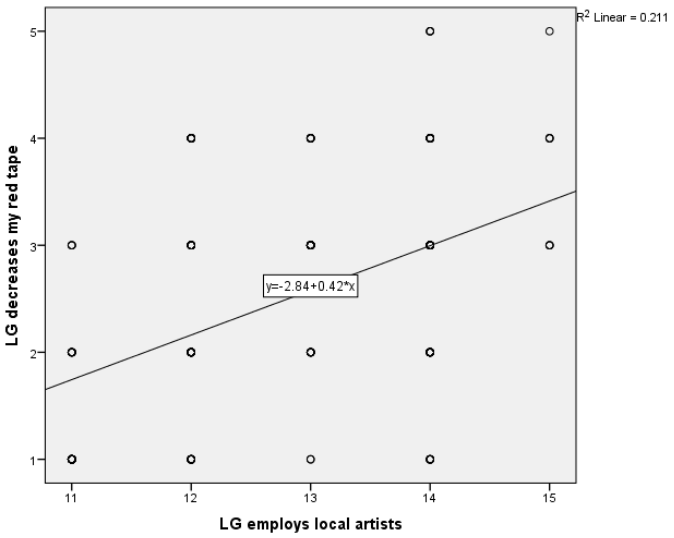

Figure 6.2 – Scatter plot diagram indicating linear relationship of Q1.4 –creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.3 –Significance correlation table of Q1.4 –creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.4 + Q5.2		LG decreases my red tape	LG supports new ideas and creative insights
LG decreases my red tape	Pearson Correlation	1	.389**
	Sig. (2-tailed)		.000
	N	174	148
LG supports new ideas and creative insights	Pearson Correlation	.389**	1
	Sig. (2-tailed)	.000	
	N	148	149

**. Correlation is significant at the 0.01 level (2-tailed).

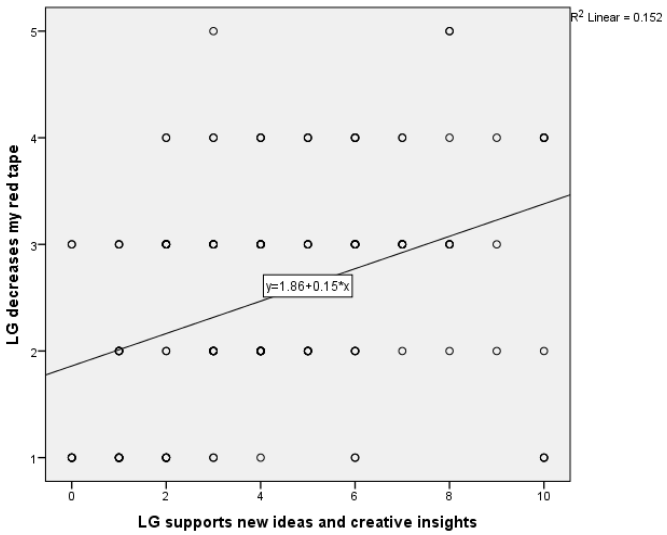

Figure 6.3 – Scatter plot diagram indicating linear relationship of Q1.4 – Creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.4 –Significance correlation table of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.5 + Q2.2		LG strongly supports my initiatives	LG employs local artists
LG strongly supports my initiatives	Pearson Correlation	1	.495**
	Sig. (2-tailed)		.000
	N	175	174
LG employs local artists	Pearson Correlation	.495**	1
	Sig. (2-tailed)	.000	
	N	174	175

**. Correlation is significant at the 0.01 level (2-tailed).

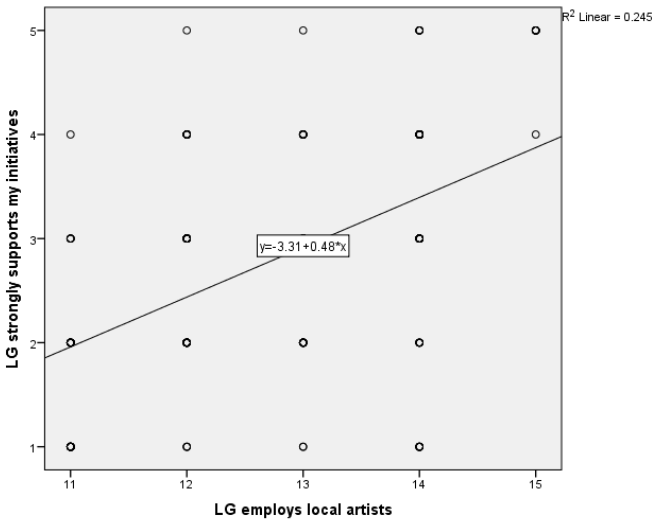

Figure 6.4 – Scatter plot diagram indicating linear relationship of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.5 –Significance correlation table of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.5 + Q5.2		LG strongly supports my initiatives	LG supports new ideas and creative insights
LG strongly supports my initiatives	Pearson Correlation	1	.479**
	Sig. (2-tailed)		.000
	N	175	149
LG supports new ideas and creative insights	Pearson Correlation	.479**	1
	Sig. (2-tailed)	.000	
	N	149	149

**. Correlation is significant at the 0.01 level (2-tailed).

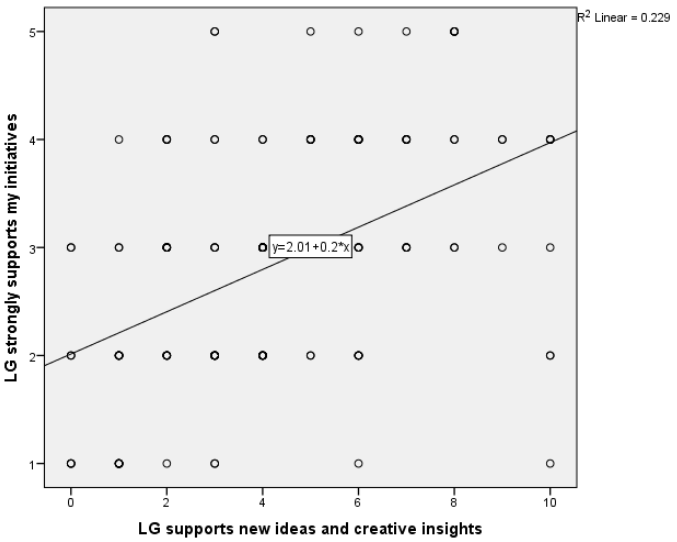

Figure 6.5 – Scatter plot diagram indicating linear relationship of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.6 –Significance correlation table of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q10.1 - Creative practitioner perspectives on the support they have received Local Government (n=136) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.5 + Q10.1		LG strongly supports my initiatives	I receive support from Local Government
LG strongly supports my initiatives	Pearson Correlation	1	.173*
	Sig. (2-tailed)		.045
	N	175	136
I receive support from Local Government	Pearson Correlation	.173*	1
	Sig. (2-tailed)	.045	
	N	136	136

*. Correlation is significant at the 0.05 level (2-tailed).

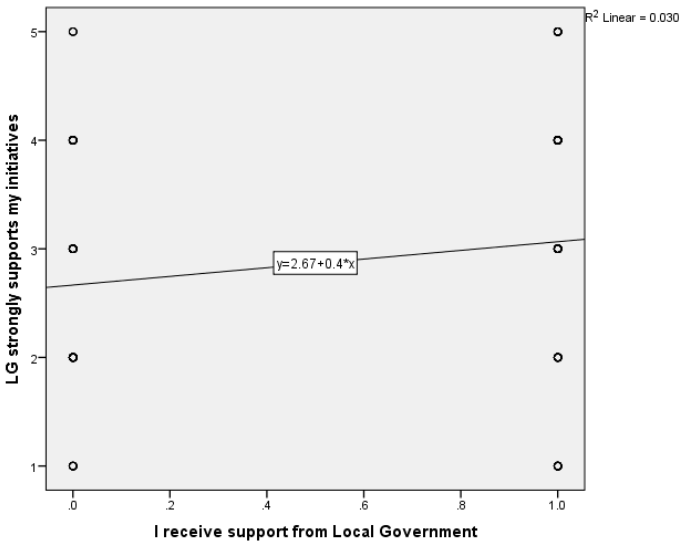

Figure 6.6 – Scatter plot diagram indicating linear relationship of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q10.1 - Creative practitioner perspectives on the support they have received Local Government (n=136) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.7 –Significance correlation table of Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.2 + Q5.2		LG employs local artists	LG supports new ideas and creative insights
LG employs local artists	Pearson Correlation	1	.438**
	Sig. (2-tailed)		.000
	N	174	149
LG supports new ideas and creative insights	Pearson Correlation	.438**	1
	Sig. (2-tailed)	.000	
	N	149	149

**. Correlation is significant at the 0.01 level (2-tailed).

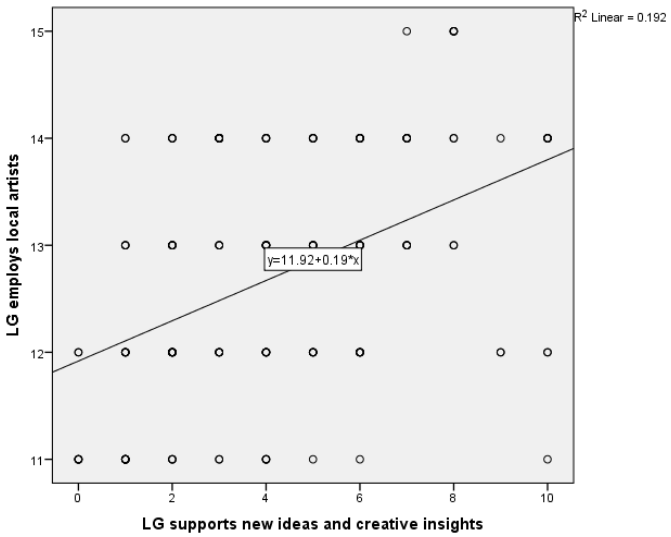

Figure 6.7 – Scatter plot diagram indicating linear relationship of Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.8 –Significance correlation table of Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.2 + Q8.2		LG employs local artists	Critical to have relationships with other creative groups and orgs
LG employs local artists	Pearson Correlation	1	.171*
	Sig. (2-tailed)		.031
	N	174	159
Critical to have relationships with other creative groups and orgs	Pearson Correlation	.171*	1
	Sig. (2-tailed)	.031	
	N	159	159

*. Correlation is significant at the 0.05 level (2-tailed).

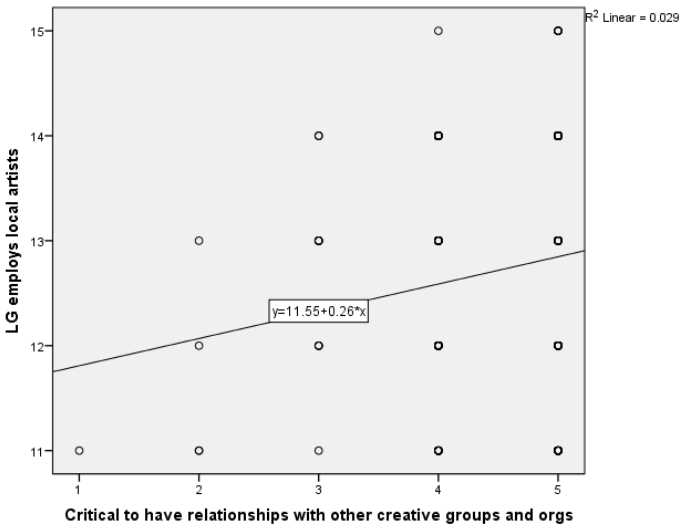

Figure 6.8 – Scatter plot diagram indicating linear relationship of Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.9 –Significance correlation table of Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) and Q6.2 - Creative practitioner perspectives on the influence Local Government should have on supporting new ideas, innovative business models and artistic creations and inventions (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.2+ Q6.2		LG supports new ideas and creative insights	LG should support new ideas and creative insights
LG supports new ideas and creative insights	Pearson Correlation	1	.249**
	Sig. (2-tailed)		.002
	N	149	146
LG should support new ideas and creative insights	Pearson Correlation	.249**	1
	Sig. (2-tailed)	.002	
	N	146	157

**. Correlation is significant at the 0.01 level (2-tailed).

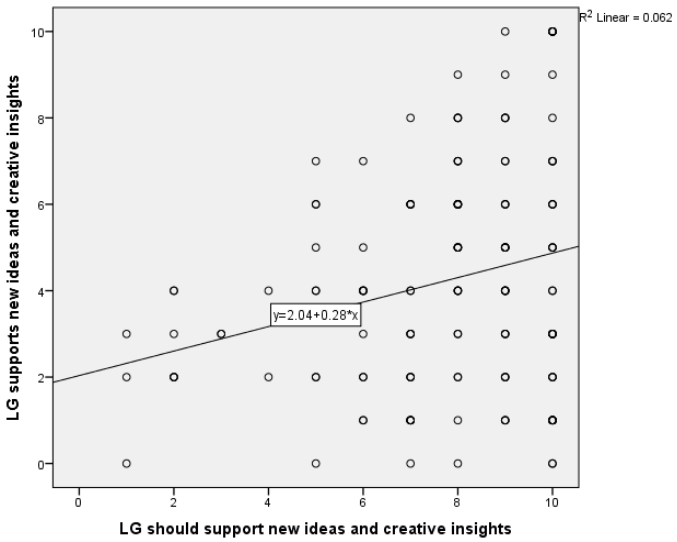

Figure 6.9 – Scatter plot diagram indicating linear relationship of Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) and Q6.2 Creative practitioner perspectives on the influence Local Government should have on supporting new ideas, innovative business models and artistic creations and inventions (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 6.10 –Significance correlation table of Q6.2 - Creative practitioner perspectives on the influence Local Government should have on supporting new ideas, innovative business models and artistic creations and inventions by city (n=157) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.2+ Q8.2		LG should support new ideas and creative insights	Critical to have relationships with other creative groups and orgs
LG should support new ideas and creative insights	Pearson Correlation	1	.194*
	Sig. (2-tailed)		.016
	N	157	155
Critical to have relationships with other creative groups and orgs	Pearson Correlation	.194*	1
	Sig. (2-tailed)	.016	
	N	155	159

*. Correlation is significant at the 0.05 level (2-tailed).

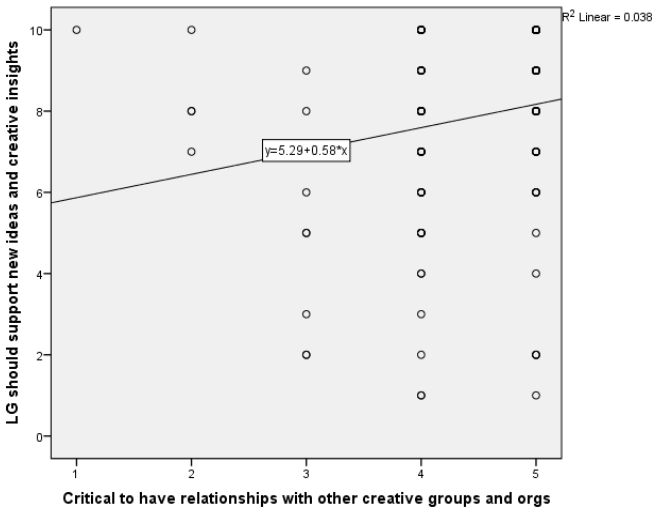

Figure 6.10 – Scatter plot diagram indicating linear relationship of Q6.2 - Creative practitioner perspectives on the influence Local Government should have on supporting new ideas, innovative business models and artistic creations and inventions by city (n=157) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and the role of advocacy relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to Local Government undertaking an advocacy role (Q1.6); creative practitioner perspective on the importance of relationships with other creative organisations (Q8.2); and if, in general, creative practitioners perceive recognition by others of the creative sectors contribution as important (Q15.6). These three survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 7 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Advocacy.

Theme: Advocacy			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q1.6 + Q8.2	-.074	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q10.1	.109	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q10.2	.023	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q10.3	.039	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q10.4	-.067	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q10.5	.006	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q10.6	-.197	No significant relationship between variables	No further analysis at the study site required
Q1.6 + Q15.6	-.190	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.2 + Q10.1	.161	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q10.2	.092	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q10.3	.119	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q10.4	.041	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q10.5	.164	No significant relationship	No further analysis at the study site

		between variables	required
Q8.2 + Q10.6	.129	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q15.6	.209	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q15.6 + Q10.1	.178	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q15.6 + Q10.2	-.143	Cannot be computed because at least one of the variables is constant.	No further analysis at the study site re No further analysis at the study site required
Q15.6 + Q10.3	.124	Cannot be computed because at least one of the variables is constant.	No further analysis at the study site required
Q15.6 + Q10.4	.142	Cannot be computed because at least one of the variables is constant.	No further analysis at the study site required
Q15.6 + Q10.5	.113	Cannot be computed because at least one of the variables is constant.	No further analysis at the study site required
Q15.6 + Q10.6	.034	Cannot be computed because at least one of the variables is constant.	No further analysis at the study site required

Three correlations were significant and these are now presented in Table 7.1 to Table 7.3 inclusive.

Table 7.1 –Significance correlation table of Q1.6 - Creative practitioner perspectives on Local Government 's contribution to individual practice related to undertaking an advocacy role (n=174) and Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q1.6 + Q15.6		LG advocates on my behalf	Important to CI - recognition of creative contribution
LG advocates on my behalf	Pearson Correlation	1	-.190*
	Sig. (2-tailed)		.018
	N	174	154
Important to CI - recognition of creative contribution	Pearson Correlation	-.190*	1
	Sig. (2-tailed)	.018	
	N	154	155

*. Correlation is significant at the 0.05 level (2-tailed).

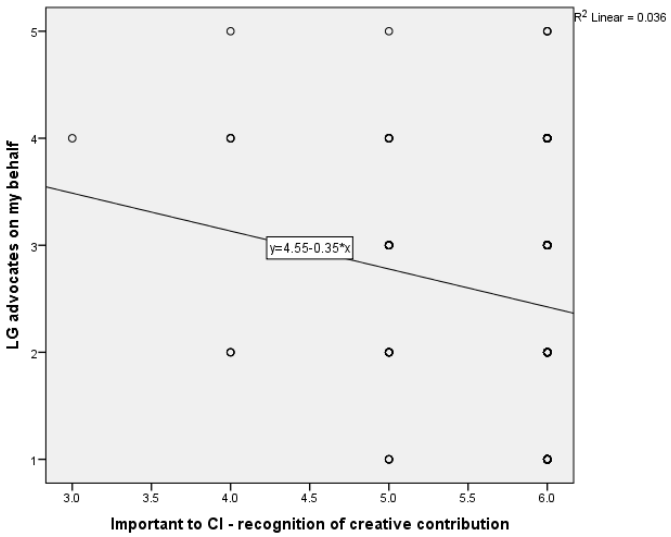

Figure 7.1 – Scatter plot diagram indicating linear relationship of Q1.6 - Creative practitioner perspectives on Local Government's contribution to individual practice related to undertaking an advocacy role (n=174) and Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 7.2 –Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q15.6		Critical to have relationships with other creative groups and orgs	Important to CI - recognition of creative contribution
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.209**
	Sig. (2-tailed)		.009
	N	159	155
Important to CI - recognition of creative contribution	Pearson Correlation	.209**	1
	Sig. (2-tailed)	.009	
	N	155	155

**. Correlation is significant at the 0.01 level (2-tailed).

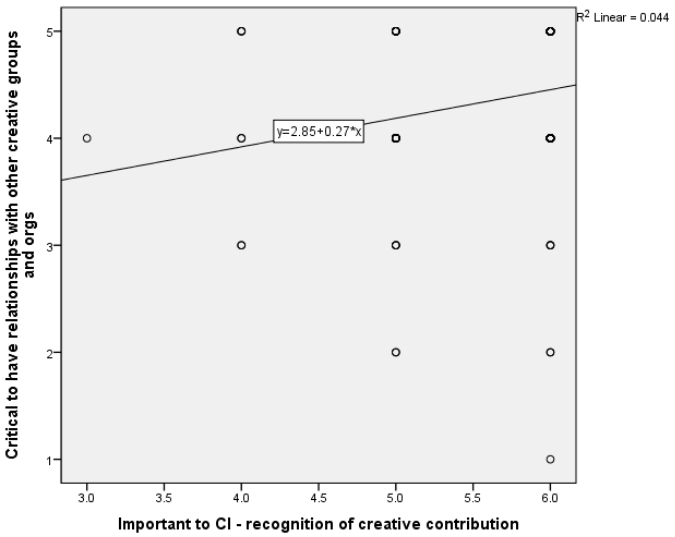

Figure 7.2 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 7.3 –Significance correlation table of Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) and Q10.1 - Creative practitioner perspectives on the support they have received from Local Government (n=136) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q15.6 + Q10.1		Important to CI - recognition of creative contribution	I receive support from Local Government
Important to CI - recognition of creative contribution	Pearson Correlation	1	.178*
	Sig. (2-tailed)		.049
	N	155	123
I receive support from Local Government	Pearson Correlation	.178*	1
	Sig. (2-tailed)	.049	
	N	123	136

*. Correlation is significant at the 0.05 level (2-tailed).

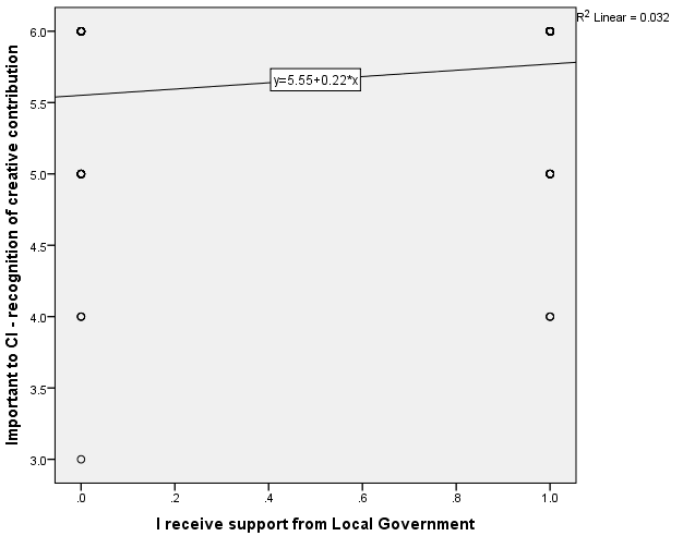

Figure 7.3 – Scatter plot diagram indicating linear relationship of Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) and Q10.1 - Creative practitioner perspectives on the support they have received from Local Government (n=136) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and service delivery relating to creative practice. Specifically, Local Government delivering local festivals (Q2.3); investing in local cultural institutions (Q2.4); and resourcing cultural activities in both not for profit and commercial sectors (Q2.5). These three survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 8 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Service Delivery.

Theme: Service Delivery			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q2.3 + Q2.4	.497	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.4 + Q2.5	.782	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.3 + Q2.5	.544	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Three correlations were significant and these are now presented in Table 8.1 to Table 8.3 inclusive.

Table 8.1 –Significance correlation table of Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.3 + Q2.4		LG delivers festivals for the community	LG invests in cultural institutions
LG delivers festivals for the community	Pearson Correlation	1	.497**
	Sig. (2-tailed)		.000
	N	173	172
LG invests in cultural institutions	Pearson Correlation	.497**	1
	Sig. (2-tailed)	.000	
	N	172	172

**. Correlation is significant at the 0.01 level (2-tailed).

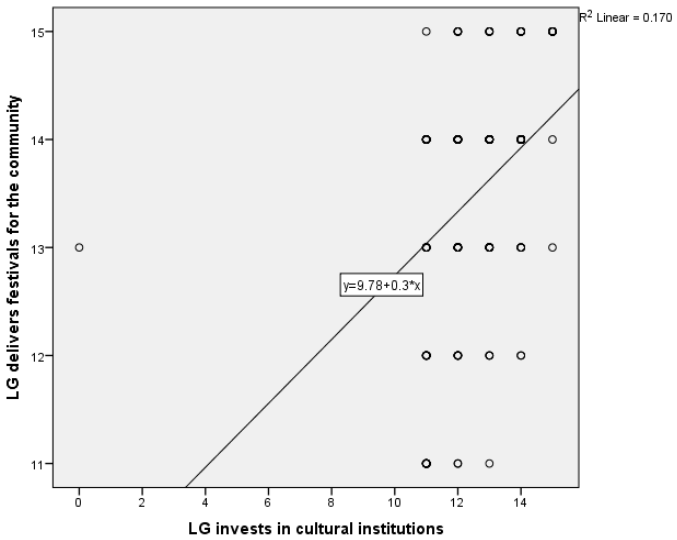

Figure 8.1 – Scatter plot diagram indicating linear relationship of Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions by city (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 8.2 –Significance correlation table of Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities by city (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.4 + Q2.5		LG supports the arts and cultural activity	LG invests in cultural institutions
LG supports the arts and cultural activity	Pearson Correlation	1	.782**
	Sig. (2-tailed)		.000
	N	172	171
LG invests in cultural institutions	Pearson Correlation	.782**	1
	Sig. (2-tailed)	.000	
	N	171	172

**. Correlation is significant at the 0.01 level (2-tailed).

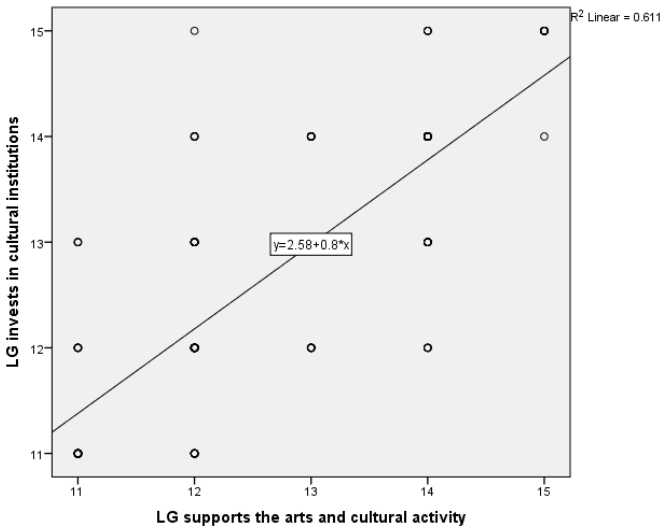

Figure 8.2 – Scatter plot diagram indicating linear relationship of Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities by city (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 8.3 –Significance correlation table of Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.3 + Q2.5		LG delivers festivals for the community	LG supports the arts and cultural activity
LG delivers festivals for the community	Pearson Correlation	1	.544**
	Sig. (2-tailed)		.000
	N	173	172
LG supports the arts and cultural activity	Pearson Correlation	.544**	1
	Sig. (2-tailed)	.000	
	N	172	172

**. Correlation is significant at the 0.01 level (2-tailed).

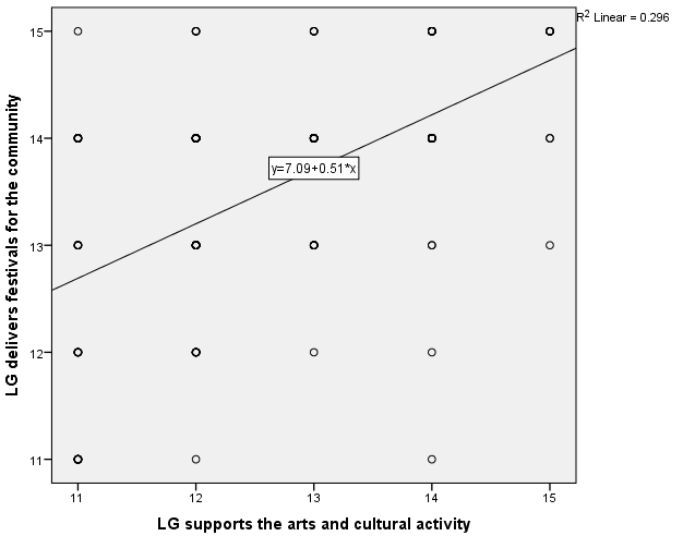

Figure 8.3 – Scatter plot diagram indicating linear relationship of Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and infrastructure relating to creative practice. Specifically, Local Government investing in local cultural institutions (Q2.4) and resourcing cultural activities in both not for profit and commercial sectors (Q2.5); creative practitioners perception of their city having sites branded as 'experience spaces' (Q4.3); the contribution of local government to using Art and culture to an economic development strategy to 'brand ' a place (Q5.3); and the perspective of creative practitioners on what should be Local Government's contribution to using Art and culture to an economic development strategy to 'brand ' a place (Q6.3). These five survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 9 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Infrastructure.

Theme: Infrastructure			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q2.4 + Q2.5	.782	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.4 + Q4.3	.281	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.4 + Q5.3	.347	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.4 + Q6.3	.017	No significant relationship between variables	No further analysis at the study site required
Q2.5 + Q4.3	.275	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.5 + Q5.3	.354	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.5 + Q6.3	-.033	No significant relationship between variables	No further analysis at the study site required
Q4.3 + Q5.3	.280	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.3 + Q6.3	-.021	No significant relationship between variables	No further analysis at the study site required

Q5.3 + Q6.3	.081	No significant relationship between variables	No further analysis at the study site required

Six correlations were significant and these are now presented in Table 9.1 to Table 9.6 inclusive.

Table 9.1 –Significance correlation table of Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.4 + Q2.5		LG supports the arts and cultural activity	LG invests in cultural institutions
LG supports the arts and cultural activity	Pearson Correlation	1	.782**
	Sig. (2-tailed)		.000
	N	172	171
LG invests in cultural institutions	Pearson Correlation	.782**	1
	Sig. (2-tailed)	.000	
	N	171	172

**. Correlation is significant at the 0.01 level (2-tailed).

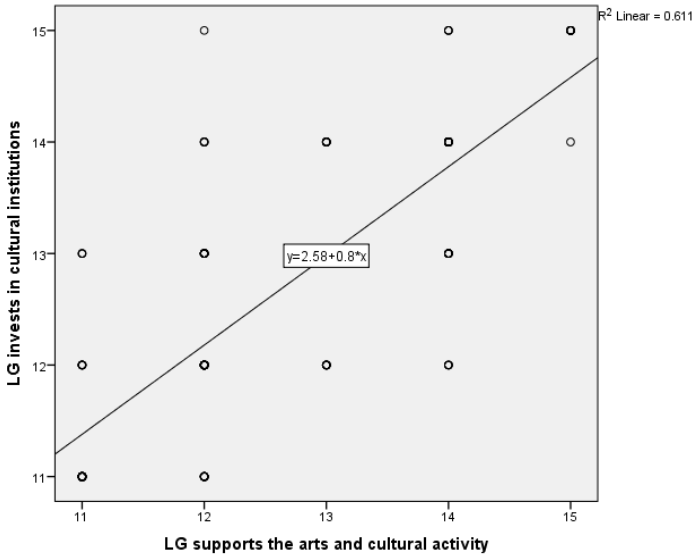

Figure 9.1 – Scatter plot diagram indicating linear relationship of Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 9.2 –Significance correlation table of Q2.4 -Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172)

and Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.4 + Q4.3		LG invests in cultural institutions	My city has branded 'experience spaces'
LG invests in cultural institutions	Pearson Correlation	1	.281**
	Sig. (2-tailed)		.000
	N	172	159
My city has branded 'experience spaces'	Pearson Correlation	.281**	1
	Sig. (2-tailed)	.000	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

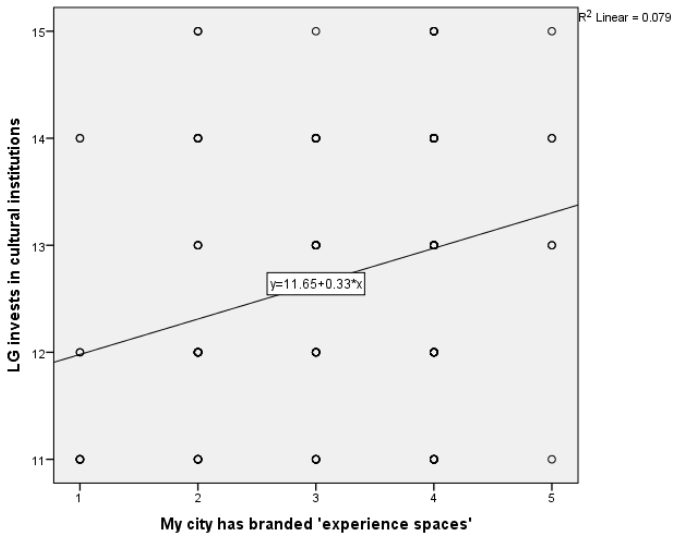

Figure 9.2 – Scatter plot diagram indicating linear relationship of Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 9.3 –Significance correlation table of Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172)

and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.4 + Q5.3		LG invests in cultural institutions	LG uses Art and culture to brand a place
LG invests in cultural institutions	Pearson Correlation	1	.347**
	Sig. (2-tailed)		.000
	N	172	147
LG uses Art and culture to brand a place	Pearson Correlation	.347**	1
	Sig. (2-tailed)	.000	
	N	147	149

**. Correlation is significant at the 0.01 level (2-tailed).

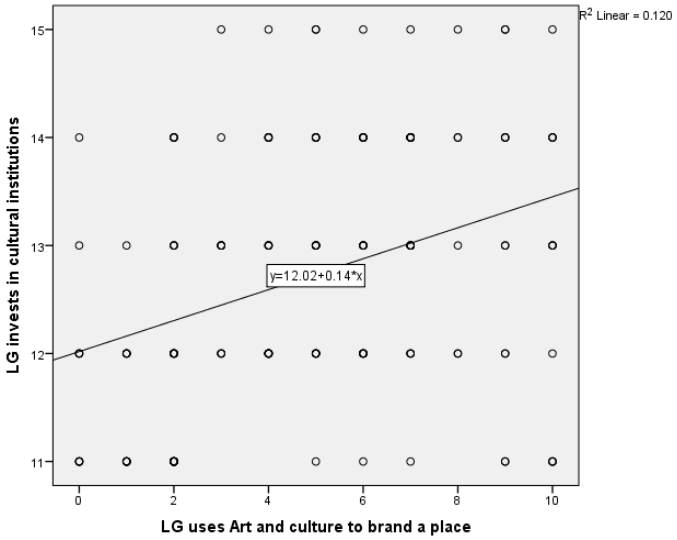

Figure 9.3 – Scatter plot diagram indicating linear relationship of Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 9.4 – Significance correlation table of Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) and

Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.5 + Q4.3		LG supports the arts and cultural activity	My city has branded 'experience spaces'
LG supports the arts and cultural activity	Pearson Correlation	1	.275**
	Sig. (2-tailed)		.000
	N	172	158
My city has branded 'experience spaces'	Pearson Correlation	.275**	1
	Sig. (2-tailed)	.000	
	N	158	159

**. Correlation is significant at the 0.01 level (2-tailed).

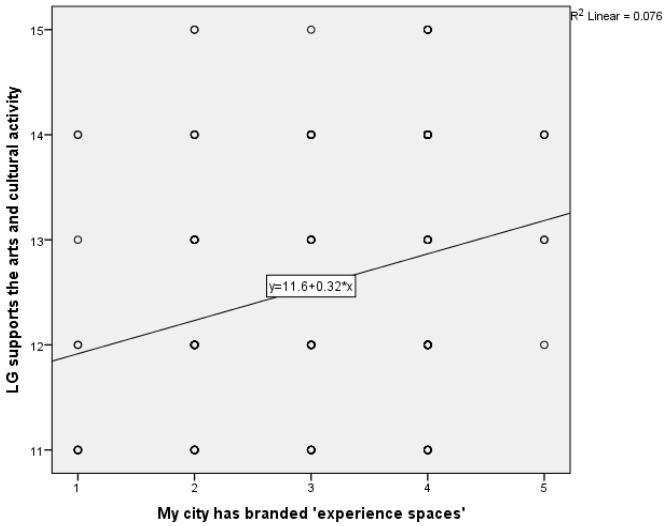

Figure 9.4 – Scatter plot diagram indicating linear relationship of Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 9.5 – Significance correlation table of Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an

economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.5 + Q5.3		LG supports the arts and cultural activity	LG uses Art and culture to brand a place
LG supports the arts and cultural activity	Pearson Correlation	1	.354**
	Sig. (2-tailed)		.000
	N	172	147
LG uses Art and culture to brand a place	Pearson Correlation	.354**	1
	Sig. (2-tailed)	.000	
	N	147	149

**. Correlation is significant at the 0.01 level (2-tailed).

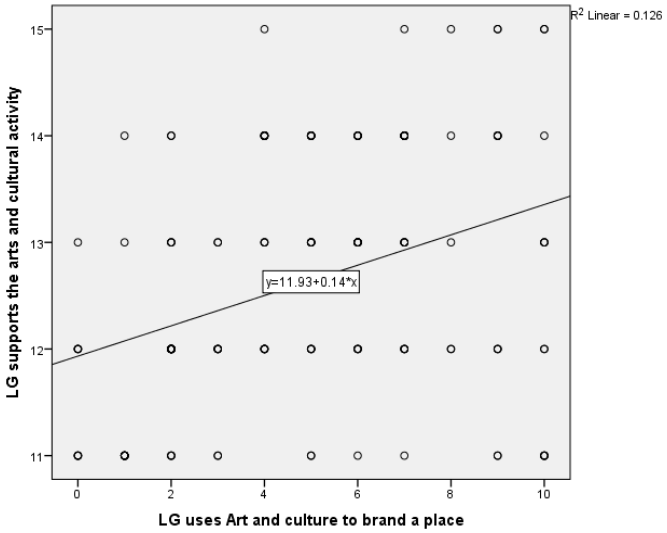

Figure 9.5 – Scatter plot diagram indicating linear relationship of Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 9.6 – Significance correlation table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.3 + Q5.3		My city has branded 'experience spaces'	LG uses Art and culture to brand a place
My city has branded 'experience spaces'	Pearson Correlation	1	.280**
	Sig. (2-tailed)		.001
	N	159	146
LG uses Art and culture to brand a place	Pearson Correlation	.280**	1
	Sig. (2-tailed)	.001	
	N	146	149

**. Correlation is significant at the 0.01 level (2-tailed).

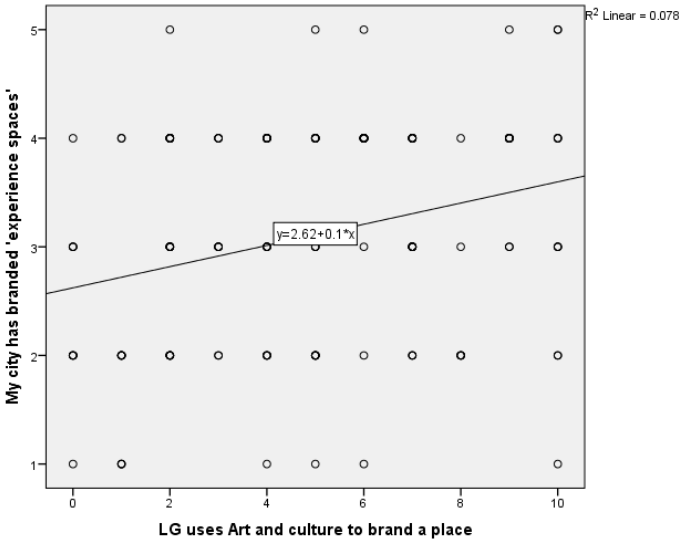

Figure 9.6 – Scatter plot diagram indicating linear relationship of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and "place" relating to creative practice. Specifically, Local Government being a recognised contributor to 'community connectedness' (Q2.6); creative practitioners perception of their city being described as distinctly artistic (Q4.1) demonstrating a distinctive sense of place (Q4.2) and having sites branded as 'experience spaces' (Q4.3); the contribution of local government to using Art as an economic development strategy to 'brand ' a place (Q5.3) and culture as a means to generate social cohesion (Q5.4); the perspective of creative practitioners on what should be Local Government's contribution to using Art and culture as an economic development strategy to 'brand ' a place (Q6.3) and as a means to generate social cohesion (Q6.4); the perspective of creative practitioners relating to the contribution of creative industries to tourism (Q7); and if, in general, creative practitioners perceive as safe city as important (Q15.6). These 10 survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 10 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Place.

Theme: Place			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q2.6 + Q4.1	.201	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.6 + Q4.2	.228	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.6 +Q4.3	.261	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.6 +Q5.3	.329	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.6 + Q5.4	.461	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings

			Chapter
Q2.6 + Q6.4	-.093	No significant relationship between variables	No further analysis at the study site required
Q2.6 +Q6.3	-.080	No significant relationship between variables	No further analysis at the study site required
Q2.6 + Q7	.120	No significant relationship between variables	No further analysis at the study site required
Q2.6 + Q9.1*	-.011	No significant relationship between variables	No further analysis at the study site required
Q2.6 +Q9.2*	-.061	No significant relationship between variables	No further analysis at the study site required
Q2.6 + Q9.3*	-.093	No significant relationship between variables	No further analysis at the study site required
Q2.6 + Q15.7	.071	No significant relationship between variables	No further analysis at the study site required
Q4.1 + Q4.2	.735	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.1 + Q4.3	.440	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.1 + Q5.3	.292	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.1 + Q5.4	.201	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.1 + Q6.4	.060	No significant relationship between variables	No further analysis at the study site required
Q4.1 + Q6.3	.114	No significant relationship between variables	No further analysis at the study site required
Q4.1 + Q7	.383	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings

			Chapter
Q4.1 + Q9.1*	-.030	No significant relationship between variables	No further analysis at the study site required
Q4.1 + Q9.2*	-.160	No significant relationship between variables	No further analysis at the study site required
Q4.1 + Q9.3*	-.112	No significant relationship between variables	No further analysis at the study site required
Q4.1 + Q15.7	.162	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.2 + Q4.3	.431	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.2 + Q5.3	.245	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.2 + Q5.4	.233	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.2 + Q6.4	.055	No significant relationship between variables	No further analysis at the study site required
Q4.2 + Q6.3	.073	No significant relationship between variables	No further analysis at the study site required
Q4.2 + Q7	.359	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.2 + Q9.1*	.008	No significant relationship between variables	No further analysis at the study site required
Q4.2 + Q9.2*	-.177	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.2 + Q9.3*	-.022	No significant relationship between variables	No further analysis at the study site required

Q4.2 + Q15.7	.173	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.3 + Q5.3	.280	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.3 + Q5.4	.241	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.3 + Q6.4	.022	No significant relationship between variables	No further analysis at the study site required
Q4.3 + Q6.3	-.021	No significant relationship between variables	No further analysis at the study site required
Q4.3 + Q7	.208	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q4.3 + Q9.1*	.074	No significant relationship between variables	No further analysis at the study site required
Q4.3 + Q9.2*	.064	No significant relationship between variables	No further analysis at the study site required
Q4.3 + Q9.3*	-.056	No significant relationship between variables.	No further analysis at the study site required
Q4.3 + Q15.7	-.057	No significant relationship between variables	No further analysis at the study site required
Q5.4 + Q6.4	.139	No significant relationship between variables	No further analysis at the study site required
Q5.4 + Q6.3	.167	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.4 + Q7	.192	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.4 + Q9.1	.062	No significant relationship	No further analysis at the study site

		between variables	required
Q5.4 + Q9.2	.032	No significant relationship between variables	No further analysis at the study site required
Q5.4 + Q9.3	.053	No significant relationship between variables	No further analysis at the study site required
Q5.4 + Q15.7	.141	No significant relationship between variables	No further analysis at the study site required
Q6.4 +Q6.3	.653	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.4 + + Q7	.099	No significant relationship between variables	No further analysis at the study site required
Q6.4 + Q9.1*	.045	No significant relationship between variables	No further analysis at the study site required
Q6.4 +Q9.2*	-.047	No significant relationship between variables	No further analysis at the study site required
Q6.4 + Q9.3*	-.026	No significant relationship between variables.	No further analysis at the study site required
Q6.4 + Q15.7	.061	No significant relationship between variables	No further analysis at the study site required
Q6.3 + Q7	.160	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.3 + Q9.1*	.019	No significant relationship between variables	No further analysis at the study site required
Q6.3 + Q9.2*	-.106	No significant relationship between variables	No further analysis at the study site required
Q6.3 + Q9.3*	.010	No significant relationship between variables	No further analysis at the study site required
Q6.3 + Q15.7	.226	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q7 + Q9.1*	.032	No significant relationship between variables	No further analysis at the study site required
Q7 + Q9.2*	-.015	No significant relationship	No further analysis at the study site

		between variables	required
Q7 + Q9.3*	.014	No significant relationship between variables	No further analysis at the study site required
Q7 + Q15.7	.069	No significant relationship between variables	No further analysis at the study site required
Q9.1 + Q15.7	.059	No significant relationship between variables	No further analysis at the study site required
Q9.2 + Q15.7	-.101	No significant relationship between variables	No further analysis at the study site required
Q9.3 + Q15.7	-.014	Cannot be computed because at least one of the variables is constant.	No further analysis at the study site required

* Question 9 incorrectly allowed multiple rather than a single response in the questionnaire. This has required that the total n value of 157 be used in calculations and not the individual multiple responses for each question part (9.1 n=53; 9.2 n=37; 9.3 n = 130)

Twenty five correlations were significant and these are now presented in Table 10.1 to Table 710.25 inclusive.

Table 10.1 – Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.6 + Q4.1		LG generates a high level of confidence contributing to community connectedness	My city is described as distinctly artistic
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	1	.201*
	Sig. (2-tailed)		.011
	N	173	161
My city is described as distinctly artistic	Pearson Correlation	.201*	1
	Sig. (2-tailed)	.011	
	N	161	161

*. Correlation is significant at the 0.05 level (2-tailed).

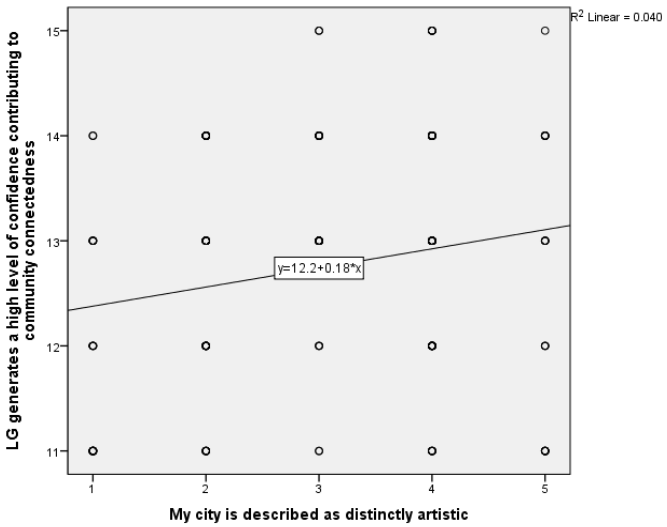

Figure 10.1 – Scatter plot diagram indicating linear relationship of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.2 – Significance correlation table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.6 + Q4.2		LG generates a high level of confidence contributing to community connectedness	My city demonstrates a distinct, creative sense of place
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	1	.228**
	Sig. (2-tailed)		.004
	N	173	161
My city demonstrates a distinct, creative sense of place	Pearson Correlation	.228**	1
	Sig. (2-tailed)	.004	
	N	161	161

**. Correlation is significant at the 0.01 level (2-tailed).

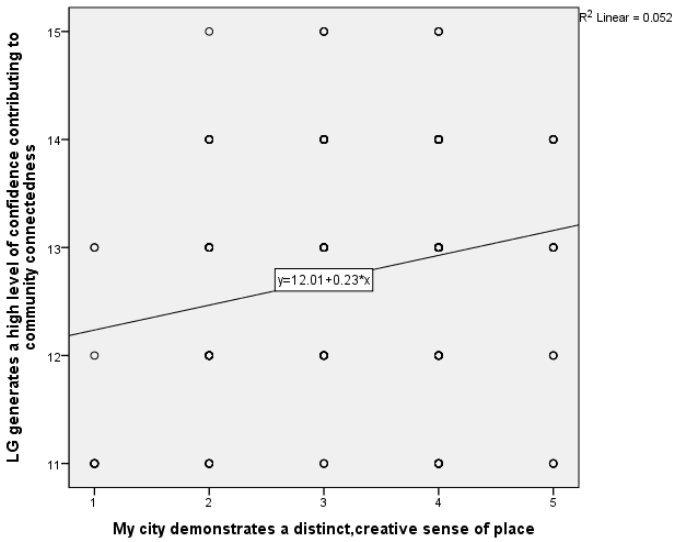

Figure 10.2 – Scatter plot diagram indicating linear relationship of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.3 – Significance correlation table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.6 +Q4.3		LG generates a high level of confidence contributing to community connectedness	My city has branded 'experience spaces'
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	1	.261**
	Sig. (2-tailed)		.001
	N	173	159
My city has branded 'experience spaces'	Pearson Correlation	.261**	1
	Sig. (2-tailed)	.001	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

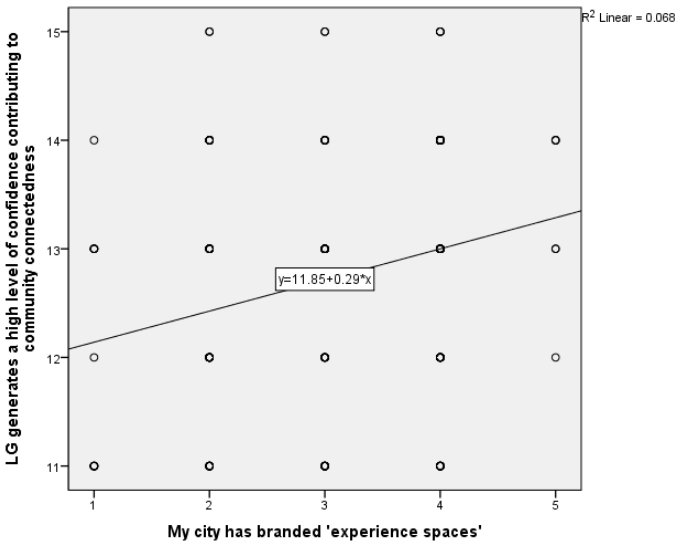

Figure 10.3 – Scatter plot diagram indicating linear relationship of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.4 – Significance correlation table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.6 +Q5.3		LG generates a high level of confidence contributing to community connectedness	LG uses Art and culture to brand a place
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	1	.329**
	Sig. (2-tailed)		.000
	N	173	148
LG uses Art and culture to brand a place	Pearson Correlation	.329**	1
	Sig. (2-tailed)	.000	
	N	148	149

**. Correlation is significant at the 0.01 level (2-tailed).

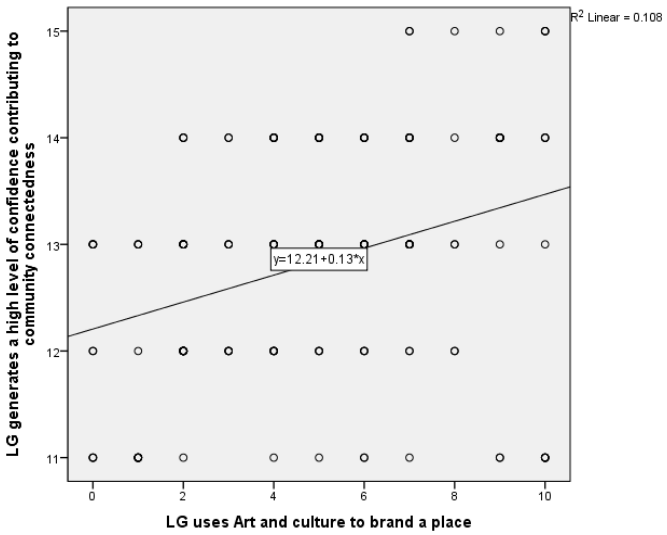

Figure 10.4 – Scatter plot diagram indicating linear relationship of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.5 – Significance correlation table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.6 + Q5.4		LG generates a high level of confidence contributing to community connectedness	LG uses Arts to increase social cohesion
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	1	.461**
	Sig. (2-tailed)		.000
	N	173	150
LG uses Arts to increase social cohesion	Pearson Correlation	.461**	1
	Sig. (2-tailed)	.000	
	N	150	151

**. Correlation is significant at the 0.01 level (2-tailed).

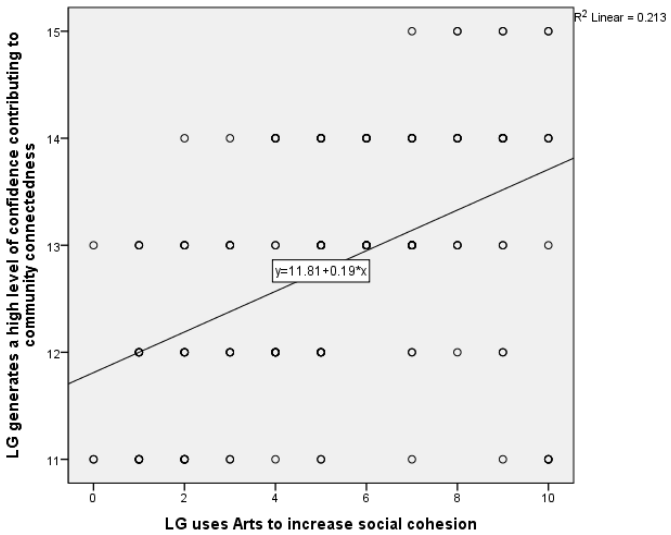

Figure 10.5 – Scatter plot diagram indicating linear relationship of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.6 – Significance correlation table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.1 + Q4.2		My city is described as distinctly artistic	My city demonstrates a distinct, creative sense of place
My city is described as distinctly artistic	Pearson Correlation	1	.735**
	Sig. (2-tailed)		.000
	N	161	161
My city demonstrates a distinct, creative sense of place	Pearson Correlation	.735**	1
	Sig. (2-tailed)	.000	
	N	161	161

**. Correlation is significant at the 0.01 level (2-tailed).

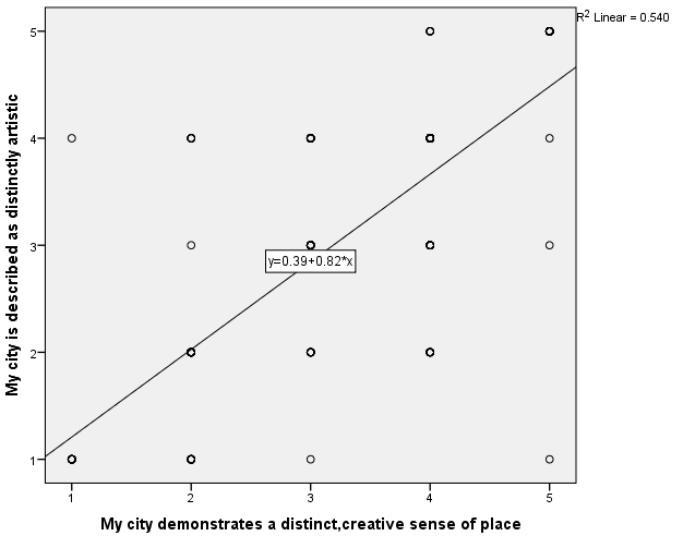

Figure 10.6 – Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.7 – Significance correlation table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.1 + Q4.3		My city is described as distinctly artistic	My city has branded 'experience spaces'
My city is described as distinctly artistic	Pearson Correlation	1	.440**
	Sig. (2-tailed)		.000
	N	161	159
My city has branded 'experience spaces'	Pearson Correlation	.440**	1
	Sig. (2-tailed)	.000	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

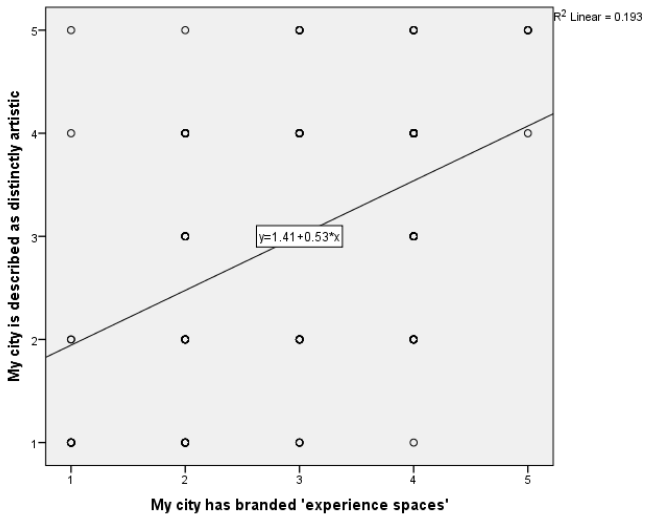

Figure 10.7 – Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.8 – Significance correlation table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed

Q4.1 + Q5.3		My city is described as distinctly artistic	LG uses Art and culture to brand a place
My city is described as distinctly artistic	Pearson Correlation	1	.292**
	Sig. (2-tailed)		.000
	N	161	148
LG uses Art and culture to brand a place	Pearson Correlation	.292**	1
	Sig. (2-tailed)	.000	
	N	148	149

**. Correlation is significant at the 0.01 level (2-tailed).

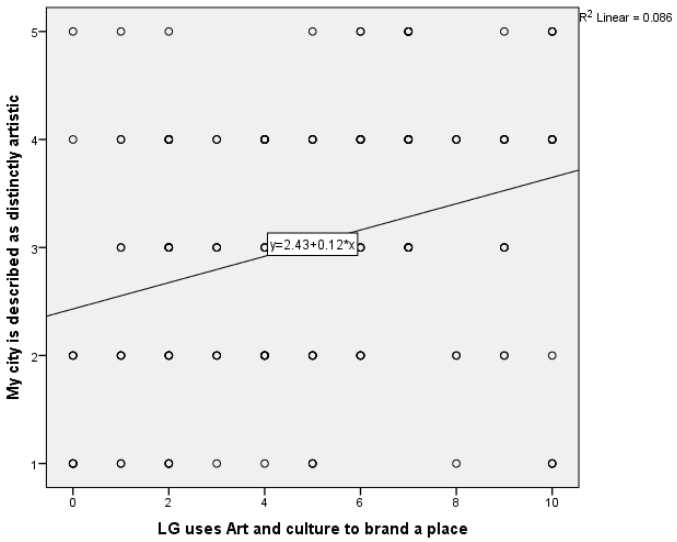

Figure 10.8 – Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.9 – Significance correlation table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.1 + Q5.4		My city is described as distinctly artistic	LG uses Arts to increase social cohesion
My city is described as distinctly artistic	Pearson Correlation	1	.201*
	Sig. (2-tailed)		.014
	N	161	150
LG uses Arts to increase social cohesion	Pearson Correlation	.201*	1
	Sig. (2-tailed)	.014	
	N	150	151

*. Correlation is significant at the 0.05 level (2-tailed).

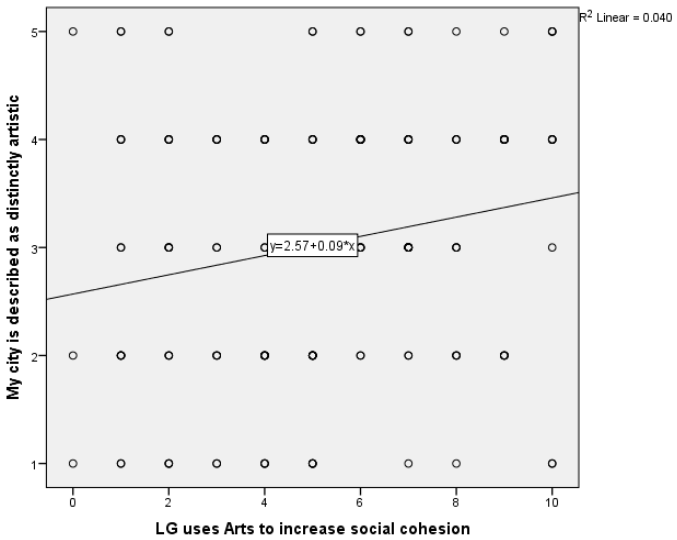

Figure 10.9 – Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.10 – Significance correlation table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.1 + Q7		My city is described as distinctly artistic	CI contributes to a high level to tourism in the city
My city is described as distinctly artistic	Pearson Correlation	1	.383**
	Sig. (2-tailed)		.000
	N	161	156
CI contributes to a high level to tourism in the city	Pearson Correlation	.383**	1
	Sig. (2-tailed)	.000	
	N	156	157

**. Correlation is significant at the 0.01 level (2-tailed).

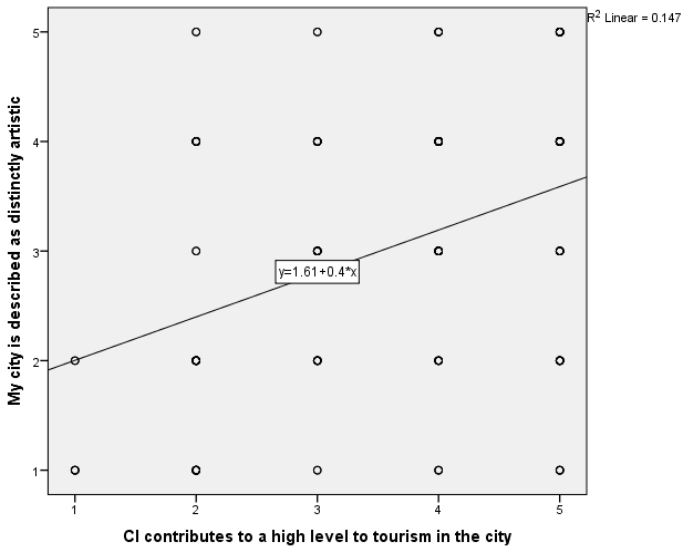

Figure 10.10 – Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.11 – Significance correlation table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q15.7 - Creative practitioner perspectives on the importance to them of a safe city (n=156) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.1 + Q15.7		My city is described as distinctly artistic	Important to CI - a safe city
My city is described as distinctly artistic	Pearson Correlation	1	.162*
	Sig. (2-tailed)		.044
	N	161	155
Important to CI - a safe city	Pearson Correlation	.162*	1
	Sig. (2-tailed)	.044	
	N	155	156

*. Correlation is significant at the 0.05 level (2-tailed).

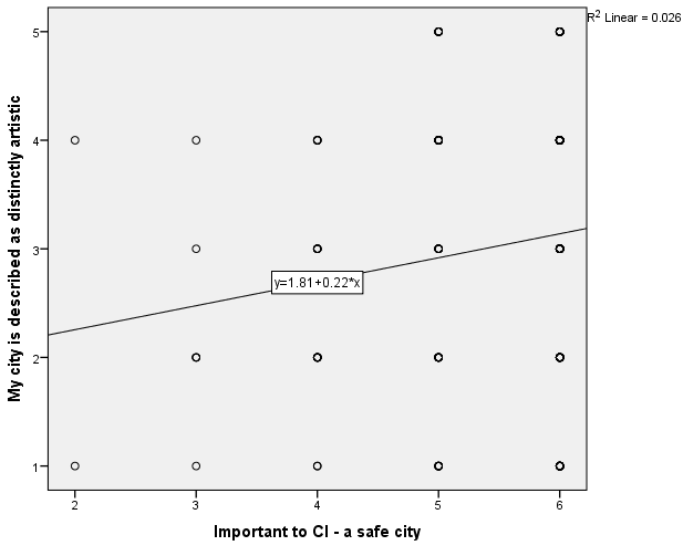

Figure 10.11 – Scatter plot diagram indicating linear relationship of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q15.7 - Creative practitioner perspectives on the importance to them of a safe city (n=156) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.12 – Significance correlation table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.2 + Q4.3		My city demonstrates a distinct, creative sense of place	My city has branded 'experience spaces'
My city demonstrates a distinct, creative sense of place	Pearson Correlation	1	.431**
	Sig. (2-tailed)		.000
	N	161	159
My city has branded 'experience spaces'	Pearson Correlation	.431**	1
	Sig. (2-tailed)	.000	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

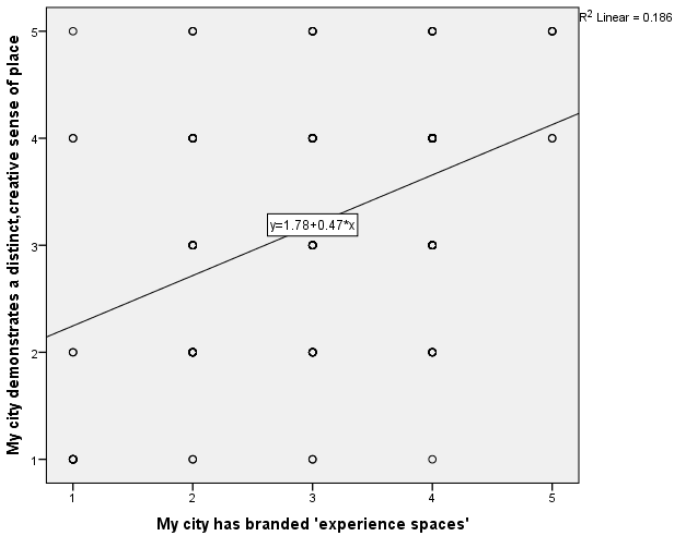

Figure 10.12 – Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.13 – Significance correlation table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.2 + Q5.3		My city demonstrates a distinct, creative sense of place	LG uses Art and culture to brand a place
My city demonstrates a distinct, creative sense of place	Pearson Correlation	1	.245**
	Sig. (2-tailed)		.003
	N	161	148
LG uses Art and culture to brand a place	Pearson Correlation	.245**	1
	Sig. (2-tailed)	.003	
	N	148	149

**. Correlation is significant at the 0.01 level (2-tailed).

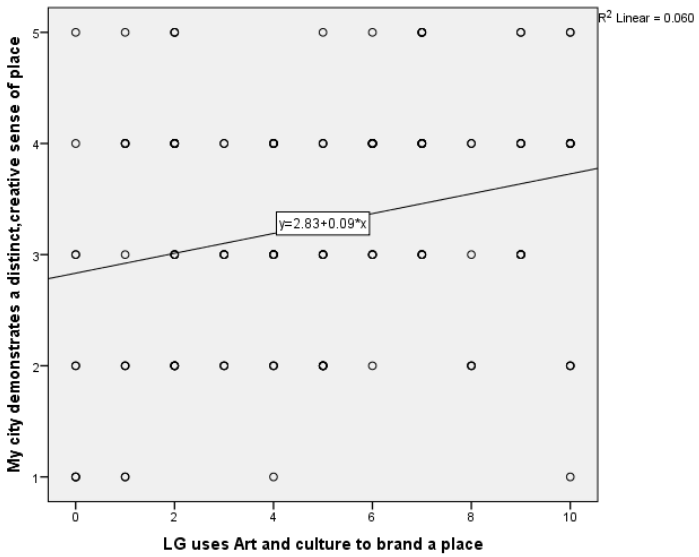

Figure 10.13 – Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.14 – Significance correlation table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.2 + Q5.4		My city demonstrates a distinct, creative sense of place	LG uses Arts to increase social cohesion
My city demonstrates a distinct, creative sense of place	Pearson Correlation	1	.233**
	Sig. (2-tailed)		.004
	N	161	150
LG uses Arts to increase social cohesion	Pearson Correlation	.233**	1
	Sig. (2-tailed)	.004	
	N	150	151

**. Correlation is significant at the 0.01 level (2-tailed).

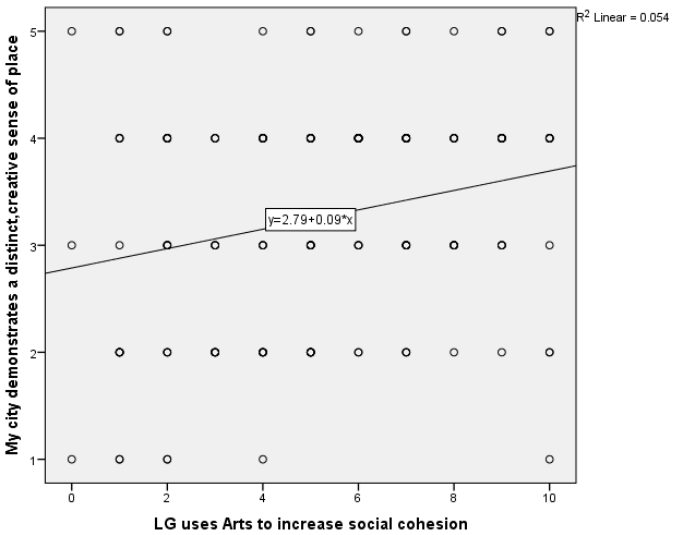

Figure 10.14 – Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.15 – Significance correlation table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.2 + Q7		My city demonstrates a distinct, creative sense of place	CI contributes to a high level to tourism in the city
My city demonstrates a distinct, creative sense of place	Pearson Correlation	1	.359**
	Sig. (2-tailed)		.000
	N	161	156
CI contributes to a high level to tourism in the city	Pearson Correlation	.359**	1
	Sig. (2-tailed)	.000	
	N	156	157

**. Correlation is significant at the 0.01 level (2-tailed).

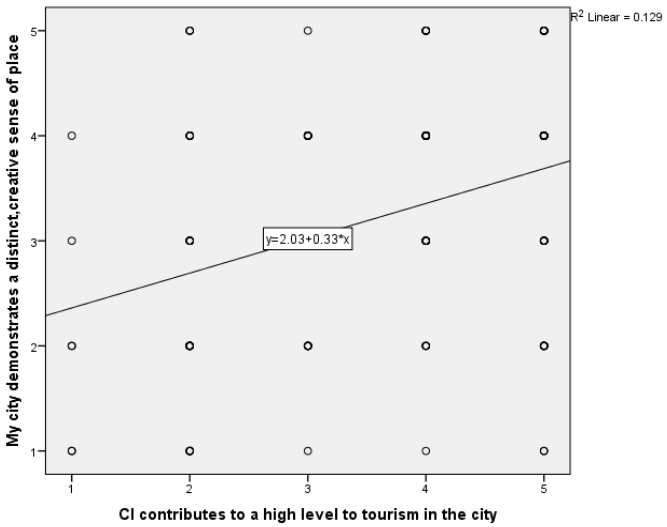

Figure 10.15 – Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.16 – Significance correlation table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q9.2 - Creative practitioner perspectives on their connections and networks outside their local area (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.2 + Q9.2		My city demonstrates a distinct, creative sense of place	I connect with networks outside my local area
My city demonstrates a distinct, creative sense of place	Pearson Correlation	1	-.177*
	Sig. (2-tailed)		.035
	N	161	143
I connect with networks outside my local area	Pearson Correlation	-.177*	1
	Sig. (2-tailed)	.035	
	N	143	157

*. Correlation is significant at the 0.05 level (2-tailed).

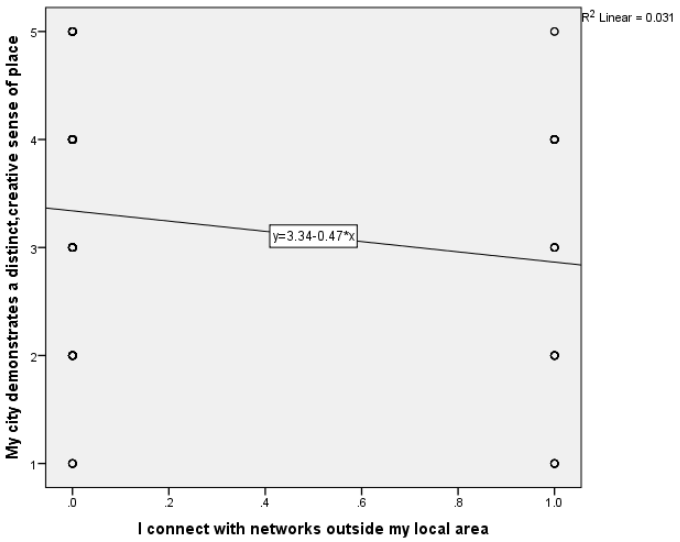

Figure 10.16 – Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q9.2 - Creative practitioner perspectives on their connections and networks outside their local area (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.17 – Significance correlation table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q15.7 - Creative practitioner perspectives on the importance to them of a safe city (n=156) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.2 + Q15.7		My city demonstrates a distinct, creative sense of place	Important to CI - a safe city
My city demonstrates a distinct, creative sense of place	Pearson Correlation	1	.173*
	Sig. (2-tailed)		.031
	N	161	155
Important to CI - a safe city	Pearson Correlation	.173*	1
	Sig. (2-tailed)	.031	
	N	155	156

*. Correlation is significant at the 0.05 level (2-tailed).

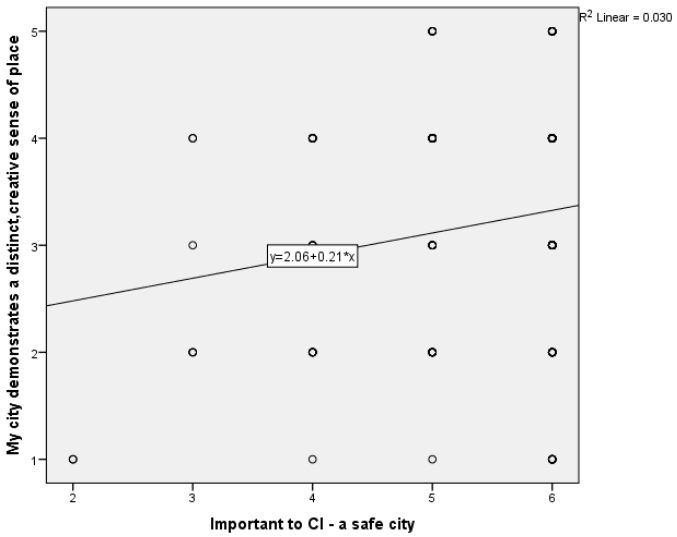

Figure 10.17 – Scatter plot diagram indicating linear relationship of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q15.7 - Creative practitioner perspectives on the importance to them of a safe city (n=156) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.18 – Significance correlation table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.3 + Q5.3		My city has branded 'experience spaces'	LG uses Art and culture to brand a place
My city has branded 'experience spaces'	Pearson Correlation	1	.280**
	Sig. (2-tailed)		.001
	N	159	146
LG uses Art and culture to brand a place	Pearson Correlation	.280**	1
	Sig. (2-tailed)	.001	
	N	146	149

**. Correlation is significant at the 0.01 level (2-tailed).

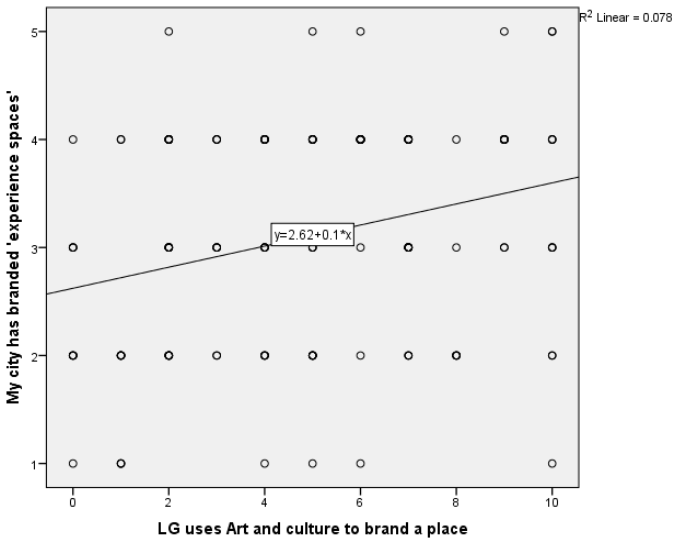

Figure 10.18 – Scatter plot diagram indicating linear relationship of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.19 – Significance correlation table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.3 + Q5.4		My city has branded 'experience spaces'	LG uses Arts to increase social cohesion
My city has branded 'experience spaces'	Pearson Correlation	1	.241**
	Sig. (2-tailed)		.003
	N	159	148
LG uses Arts to increase social cohesion	Pearson Correlation	.241**	1
	Sig. (2-tailed)	.003	
	N	148	151

**. Correlation is significant at the 0.01 level (2-tailed).

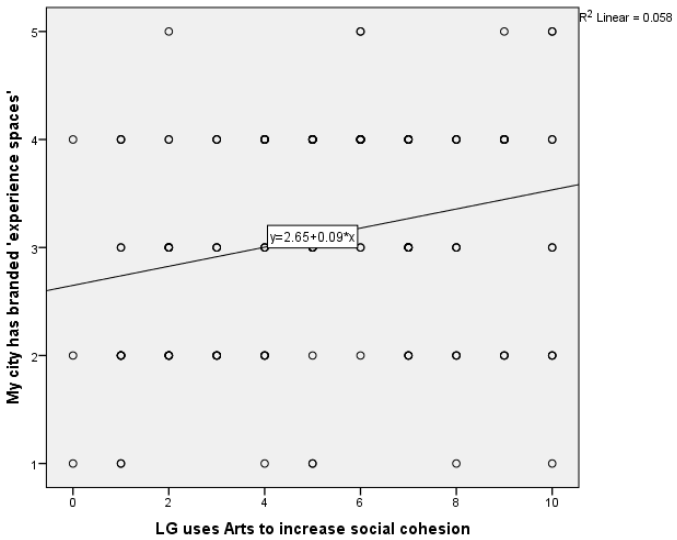

Figure 10.19 – Scatter plot diagram indicating linear relationship of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.20 – Significance correlation table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q4.3 + Q7		My city has branded 'experience spaces'	CI contributes to a high level to tourism in the city
My city has branded 'experience spaces'	Pearson Correlation	1	.208**
	Sig. (2-tailed)		.010
	N	159	154
CI contributes to a high level to tourism in the city	Pearson Correlation	.208**	1
	Sig. (2-tailed)	.010	
	N	154	157

**. Correlation is significant at the 0.01 level (2-tailed).

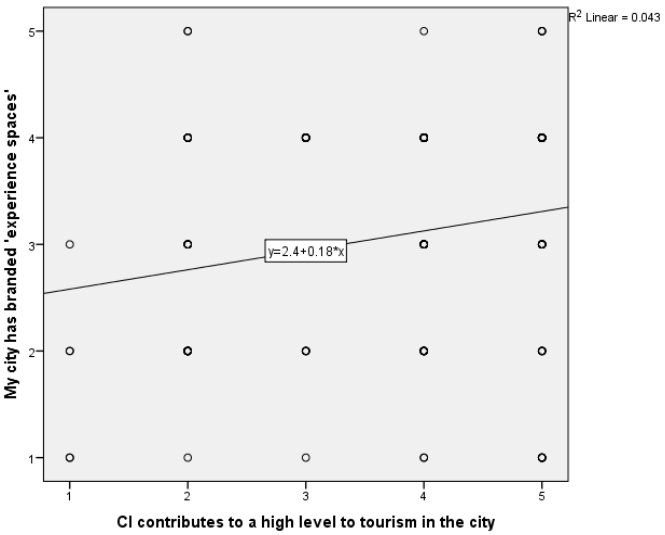

Figure 10.20 – Scatter plot diagram indicating linear relationship of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.21 – Significance correlation table of Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) and Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.4 + Q6.3		LG uses Arts to increase social cohesion	LG should use Arts and culture to brand a place
LG uses Arts to increase social cohesion	Pearson Correlation	1	.167*
	Sig. (2-tailed)		.042
	N	151	148
LG should use Arts and culture to brand a place	Pearson Correlation	.167*	1
	Sig. (2-tailed)	.042	
	N	148	157

*. Correlation is significant at the 0.05 level (2-tailed).

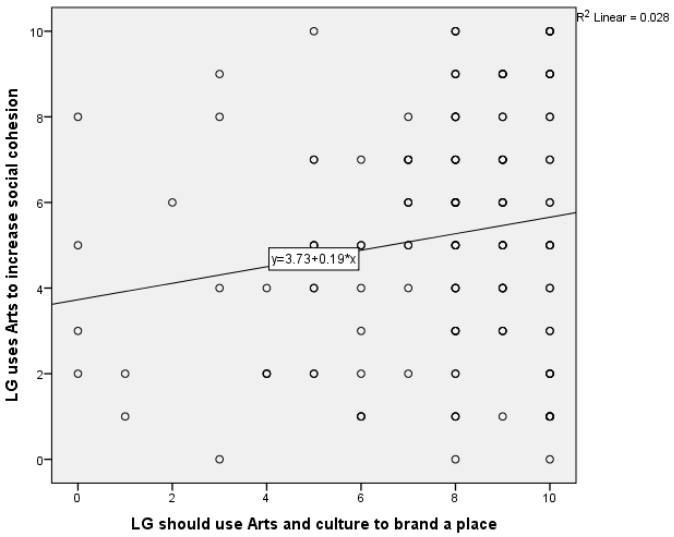

Figure 10.21 – Scatter plot diagram indicating linear relationship of Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) and Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.22 – Significance correlation table of Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.4 + Q7		LG uses Arts to increase social cohesion	CI contributes to a high level to tourism in the city
LG uses Arts to increase social cohesion	Pearson Correlation	1	.192*
	Sig. (2-tailed)		.020
	N	151	146
CI contributes to a high level to tourism in the city	Pearson Correlation	.192*	1
	Sig. (2-tailed)	.020	
	N	146	157

*. Correlation is significant at the 0.05 level (2-tailed).

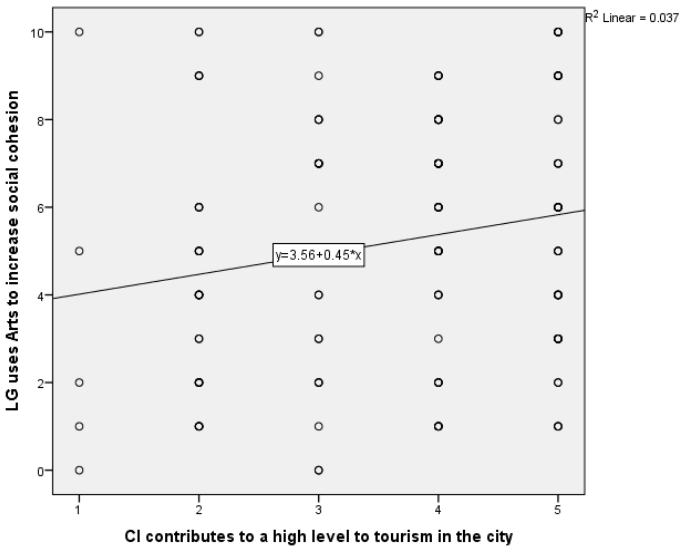

Figure 10.22 – Scatter plot diagram indicating linear relationship of Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.23 – Significance correlation table of Q6.4 - Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for generating increased social cohesion (n=157) and Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.4 + Q6.3		LG should use Arts to increase social cohesion	LG should use Arts and culture to brand a place
LG should use Arts to increase social cohesion	Pearson Correlation	1	.653**
	Sig. (2-tailed)		.000
	N	157	157
LG should use Arts and culture to brand a place	Pearson Correlation	.653**	1
	Sig. (2-tailed)	.000	
	N	157	157

**. Correlation is significant at the 0.01 level (2-tailed).

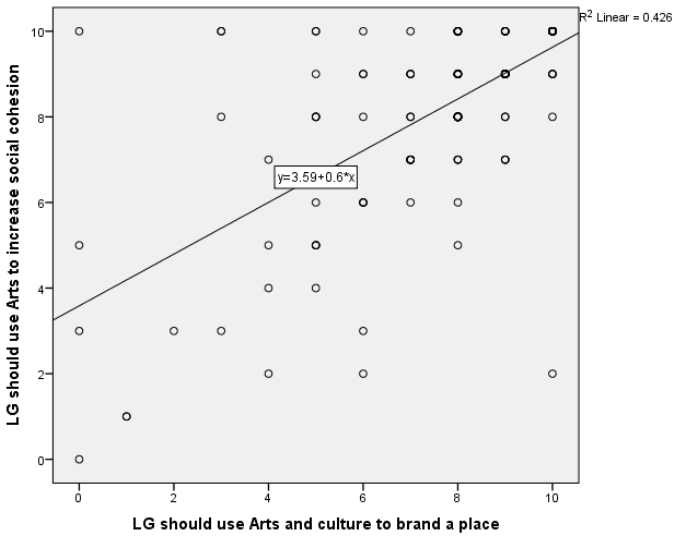

Figure 10.23 – Scatter plot diagram indicating linear relationship of Q6.4 - Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for generating increased social cohesion (n=157) and Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.24 – Significance correlation table of Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.3 + Q7		LG should use Arts and culture to brand a place	CI contributes to a high level to tourism in the city
LG should use Arts and culture to brand a place	Pearson Correlation	1	.160*
	Sig. (2-tailed)		.050
	N	157	152
CI contributes to a high level to tourism in the city	Pearson Correlation	.160*	1
	Sig. (2-tailed)	.050	
	N	152	157

*. Correlation is significant at the 0.05 level (2-tailed).

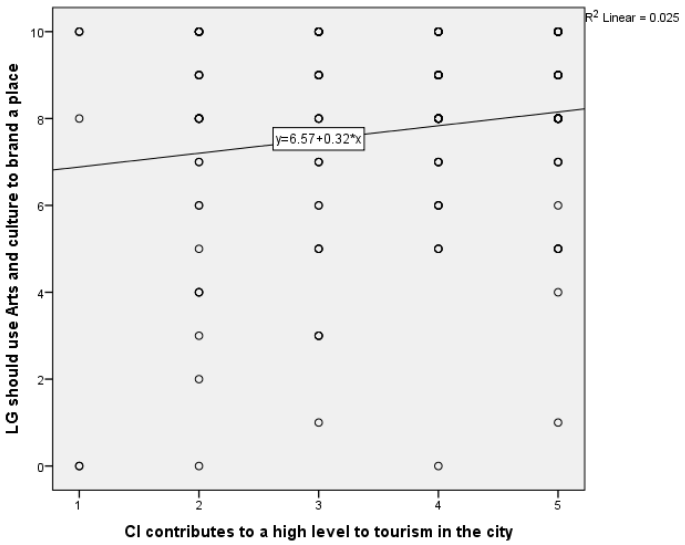

Figure 10.24 – Scatter plot diagram indicating linear relationship of Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) and Q7 - Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 10.25 – Significance correlation table of Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) and Q15.7 - Creative practitioner perspectives on the importance to them of a safe city (n=156) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.3 + Q15.7		LG should use Arts and culture to brand a place	Important to CI - a safe city
LG should use Arts and culture to brand a place	Pearson Correlation	1	.226**
	Sig. (2-tailed)		.005
	N	157	152
Important to CI - a safe city	Pearson Correlation	.226**	1
	Sig. (2-tailed)	.005	
	N	152	156

**. Correlation is significant at the 0.01 level (2-tailed).

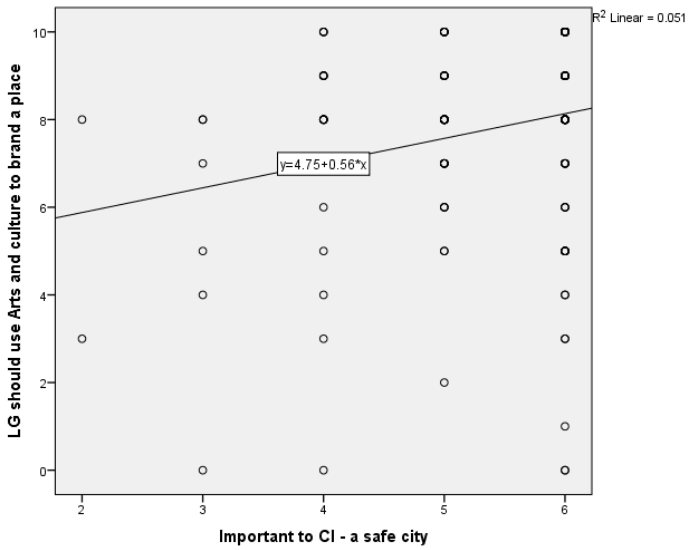

Figure 10.25 – Scatter plot diagram indicating linear relationship of Q6.3 - Creative practitioner perspectives on the influence Local Government should have using Art and culture as an economic development strategy to 'brand' a place (n=157) and Q15.7 - Creative practitioner perspectives on the importance to them of a safe city (n=156) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and the ways that Local Government is perceived to have contributed to their success relating to creative practice. Specifically, the question relating to creative practitioners perception of Local Government contributing to their success (Q2.7) was tested against all survey questions across all themes. These 64 survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 11 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to LG contribution to artist success.

Theme: LG has contributed to success with all questions			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q2.7 + Q1.1	-.361	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q1.2	-.395	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q1.3	-.460	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q1.4	-.319	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q1.5	-.429	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q1.6	-.399	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q2.1	-.332	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q2.2	-.285	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q2.3	-.275	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q2.4	-.286	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Q2.7 + Q2.5	-.367	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q2.6	-.421	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q3.1	.056	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q4.1	-.146	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q4.2	-.179	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q4.3	-.161	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q5.1	-.234	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q5.2	-.219	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q5.3	-.188	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q5.4	-.214	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q5.5	-.197	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q5.6	-.177	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q6.1	-.020	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q6.2	.035	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q6.3	.017	No significant relationship between	No further analysis at the study site required

		variables	
Q2.7 + Q6.4	-.027	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q6.5	-.006	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q6.6	-.089	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q7	-.121	No significant relationship between variables	No further analysis at the study site required
Q2.7 +Q8.1	-.148	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q8.2	-.201	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q8.3	-.251	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q8.4	-.151	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q9.1*	.097	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q9.2*	.095	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q9.3*	.017	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q10.1	-.352	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q10.2	.000	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q10.3	-.280	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q10.4	-.096	No significant	No further analysis at the study site

		relationship between variables	required
Q2.7 + Q10.5	-.177	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q10.6	.154	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q11	-.128	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q13	.186	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q15.1	-.133	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q15.2	.005	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q15.3	-.062	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q15.4	-.018	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q15.5	-.131	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q15.6	-.043	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q15.7	.035	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q18.1	-.144	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q18.2	-.060	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q19.1	.042	No significant relationship between variables	No further analysis at the study site required

Q2.7 + Q19.2	-.080	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q20	.020	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q22.1	-.144	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q22.2	-.258	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q22.3	-.034	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q22.4	.012	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q23	-.076	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q24	-.148	No significant relationship between variables	No further analysis at the study site required
Q2.7 + Q25	.167	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q2.7 + Q26	.033	No significant relationship between variables	No further analysis at the study site required

* Question 9 incorrectly allowed multiple rather than a single response in the questionnaire. This has required that the total n value of 157 be used in calculations and not the individual multiple responses for each question part (9.1 n=53; 9.2 n=37; 9.3 n = 130)

Twenty seven correlations were significant and these are now presented in Table 11.1 to Table 11.27 inclusive.

Table 11.1 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.1 - Creative practitioner perspectives on

Local Government's contribution to individual practice related to space in their city (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q1.1		LG contributed to your success	LG provides me space
LG contributed to your success	Pearson Correlation	1	-.361**
	Sig. (2-tailed)		.000
	N	174	174
LG provides me space	Pearson Correlation	-.361**	1
	Sig. (2-tailed)	.000	
	N	174	175

**. Correlation is significant at the 0.01 level (2-tailed).

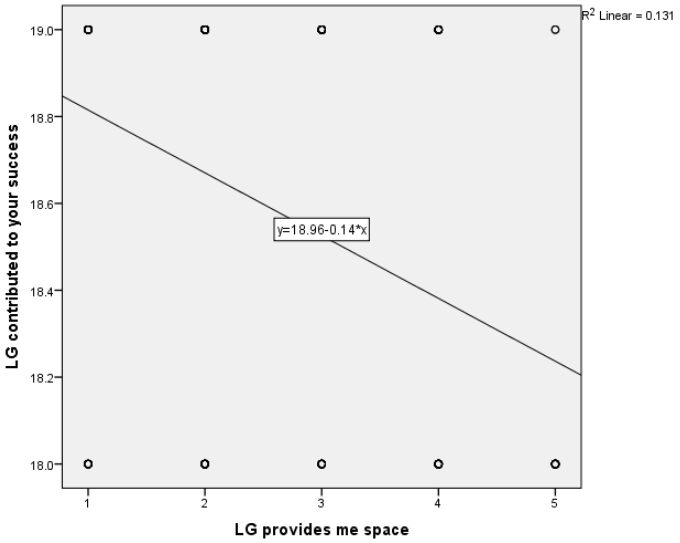

Figure 11.1 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.2 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.2- Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q1.2		LG contributed to your success	LG involves me in decision making
LG contributed to your success	Pearson Correlation	1	-.395**
	Sig. (2-tailed)		.000
	N	174	174
LG involves me in decision making	Pearson Correlation	-.395**	1
	Sig. (2-tailed)	.000	
	N	174	175

**. Correlation is significant at the 0.01 level (2-tailed).

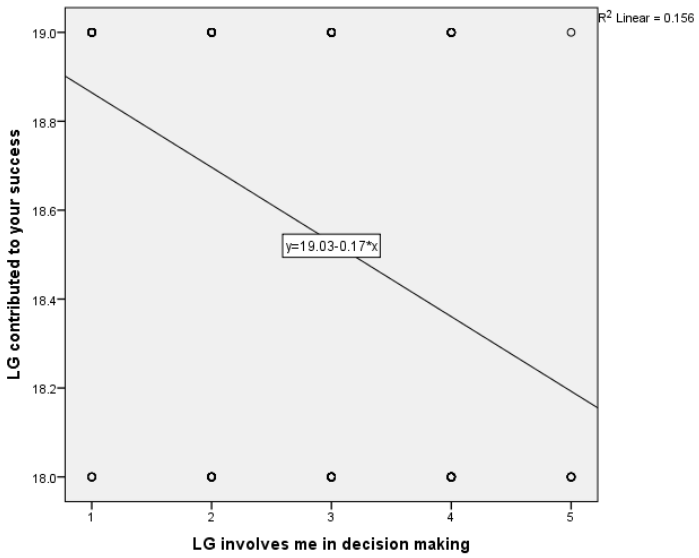

Figure 11.2 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.2- Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.3 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.3- Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q1.3		LG contributed to your success	LG provides me funding opportunities
LG contributed to your success	Pearson Correlation	1	-.460**
	Sig. (2-tailed)		.000
	N	174	173
LG provides me funding opportunities	Pearson Correlation	-.460**	1
	Sig. (2-tailed)	.000	
	N	173	174

**. Correlation is significant at the 0.01 level (2-tailed).

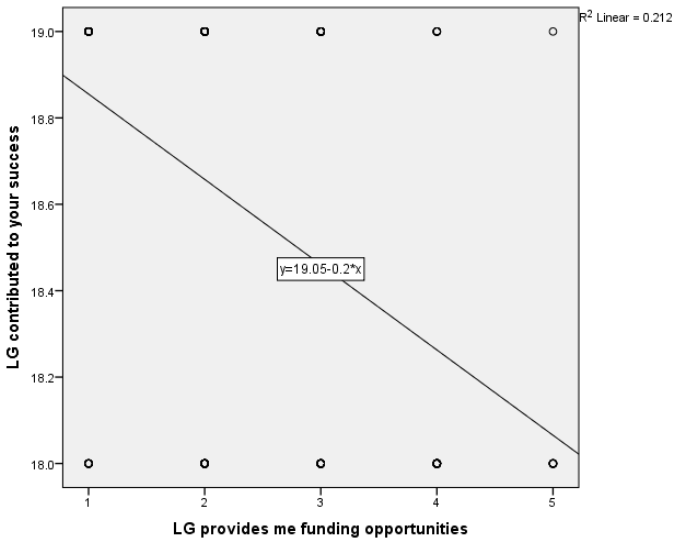

Figure 11.3 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.3 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.4 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.4 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q1.4		LG contributed to your success	LG decreases my red tape
LG contributed to your success	Pearson Correlation	1	-.319**
	Sig. (2-tailed)		.000
	N	174	173
LG decreases my red tape	Pearson Correlation	-.319**	1
	Sig. (2-tailed)	.000	
	N	173	174

**. Correlation is significant at the 0.01 level (2-tailed).

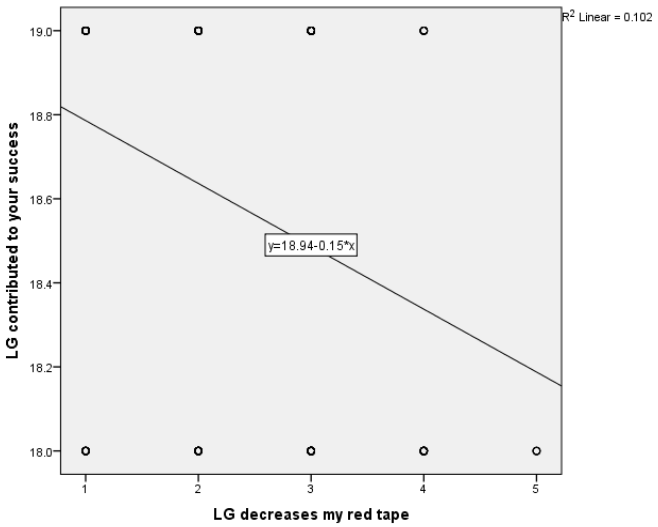

Figure 11.4 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.4 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.5 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q1.5		LG contributed to your success	LG strongly supports my initiatives
LG contributed to your success	Pearson Correlation	1	-.429**
	Sig. (2-tailed)		.000
	N	174	174
LG strongly supports my initiatives	Pearson Correlation	-.429**	1
	Sig. (2-tailed)	.000	
	N	174	175

**. Correlation is significant at the 0.01 level (2-tailed).

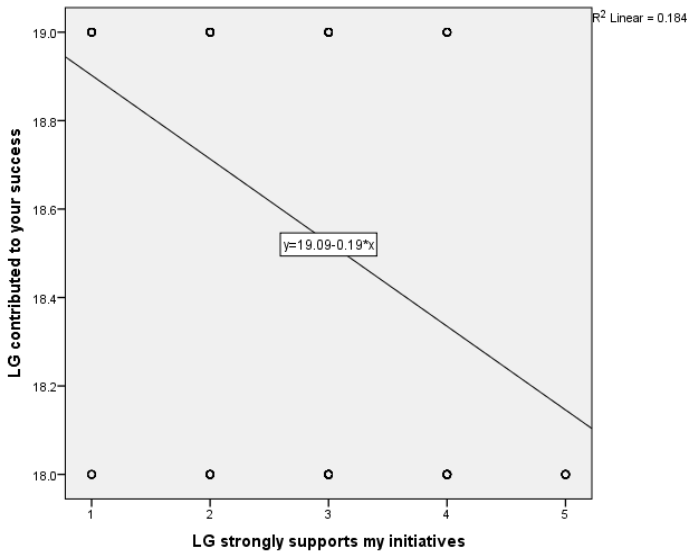

Figure 11.5 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.6 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.6 - Creative practitioner perspectives on Local Governments contribution to individual practice related to undertaking an advocacy role (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q1.6		LG contributed to your success	LG advocates on my behalf
LG contributed to your success	Pearson Correlation	1	-.399**
	Sig. (2-tailed)		.000
	N	174	173
LG advocates on my behalf	Pearson Correlation	-.399**	1
	Sig. (2-tailed)	.000	
	N	173	174

**. Correlation is significant at the 0.01 level (2-tailed).

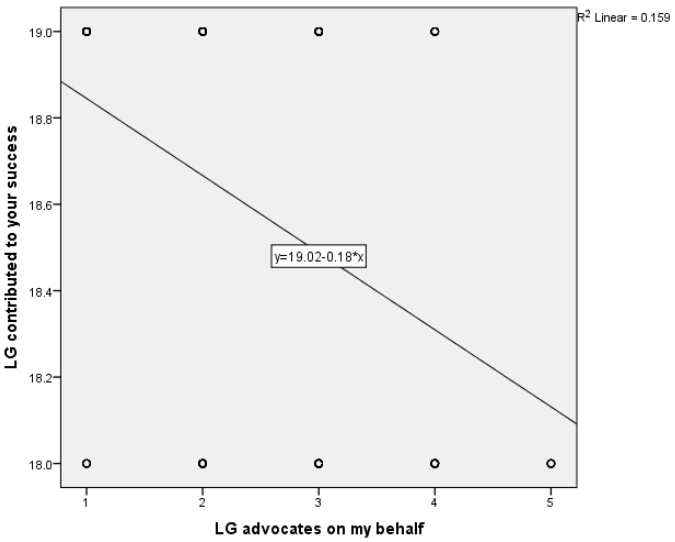

Figure 11.6 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.6 - Creative practitioner perspectives on Local Governments contribution to individual practice related to undertaking an advocacy role (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.7 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q2.1		LG contributed to your success	LG provides a policy framework
LG contributed to your success	Pearson Correlation	1	-.332**
	Sig. (2-tailed)		.000
	N	174	173
LG provides a policy framework	Pearson Correlation	-.332**	1
	Sig. (2-tailed)	.000	
	N	173	173

**. Correlation is significant at the 0.01 level (2-tailed).

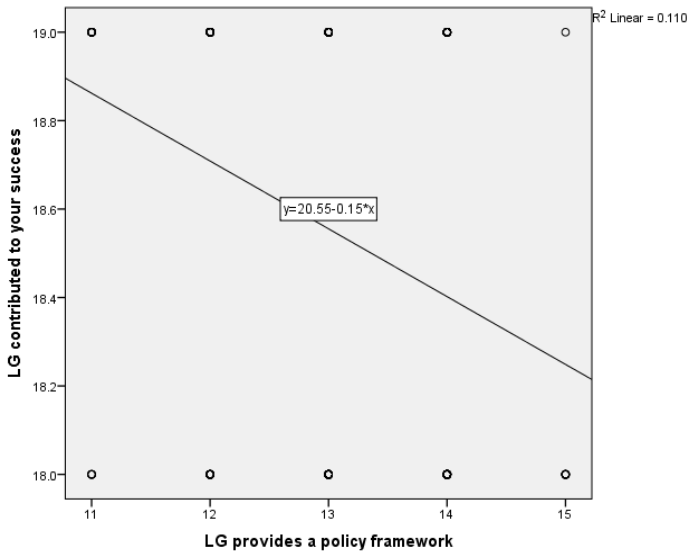

Figure 11.7 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.8 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q2.2		LG contributed to your success	LG employs local artists
LG contributed to your success	Pearson Correlation	1	-.285**
	Sig. (2-tailed)		.000
	N	174	174
LG employs local artists	Pearson Correlation	-.285**	1
	Sig. (2-tailed)	.000	
	N	174	174

**. Correlation is significant at the 0.01 level (2-tailed).

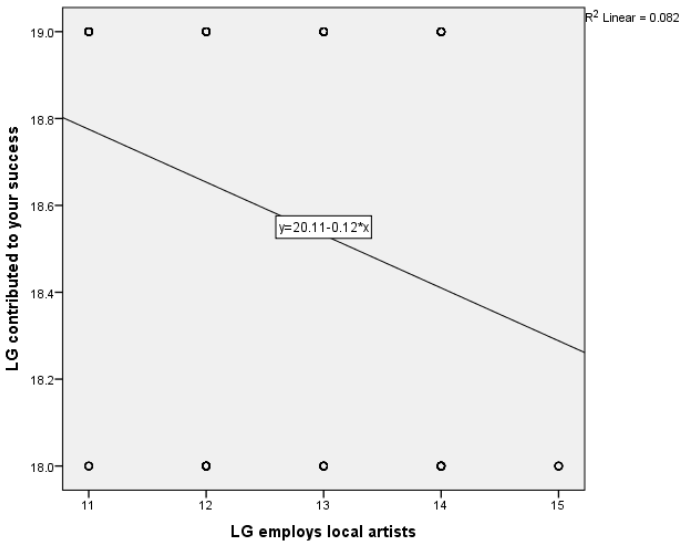

Figure 11.8 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.9 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q2.3		LG contributed to your success	LG delivers festivals for the community
LG contributed to your success	Pearson Correlation	1	-.275**
	Sig. (2-tailed)		.000
	N	174	173
LG delivers festivals for the community	Pearson Correlation	-.275**	1
	Sig. (2-tailed)	.000	
	N	173	173

**. Correlation is significant at the 0.01 level (2-tailed).

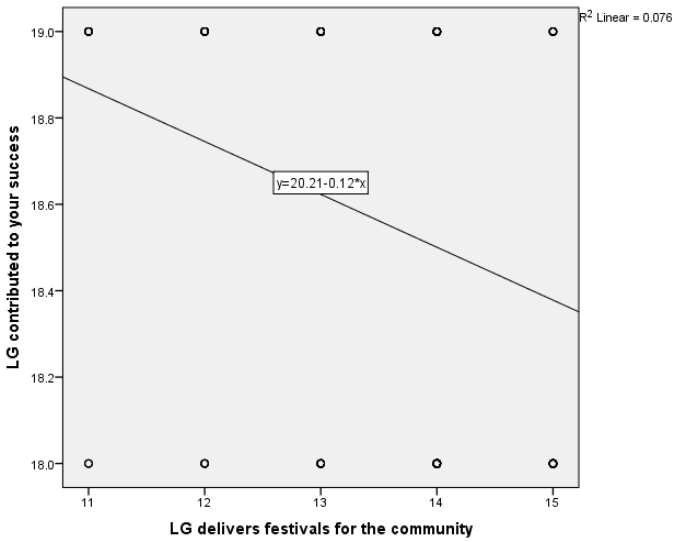

Figure 11.9 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.10 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q2.4		LG contributed to your success	LG invests in cultural institutions
LG contributed to your success	Pearson Correlation	1	-.286**
	Sig. (2-tailed)		.000
	N	174	172
LG invests in cultural institutions	Pearson Correlation	-.286**	1
	Sig. (2-tailed)	.000	
	N	172	172

**. Correlation is significant at the 0.01 level (2-tailed).

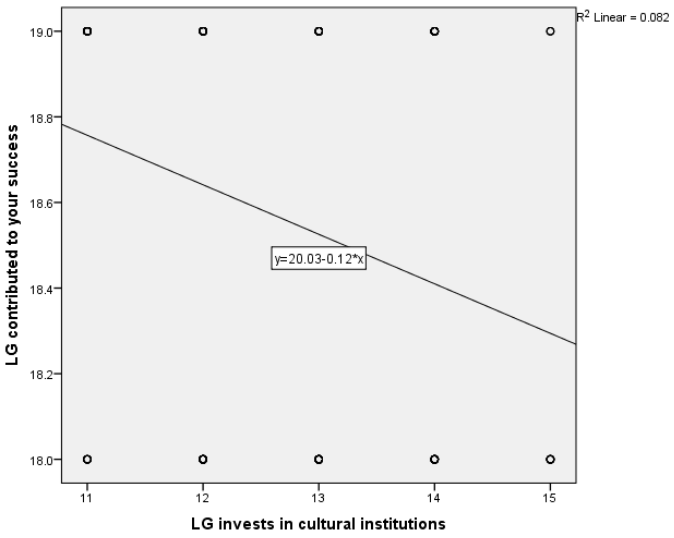

Figure 11.10 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.11 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.5 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q2.5		LG contributed to your success	LG supports the arts and cultural activity
LG contributed to your success	Pearson Correlation	1	-.367**
	Sig. (2-tailed)		.000
	N	174	172
LG supports the arts and cultural activity	Pearson Correlation	-.367**	1
	Sig. (2-tailed)	.000	
	N	172	172

**. Correlation is significant at the 0.01 level (2-tailed).

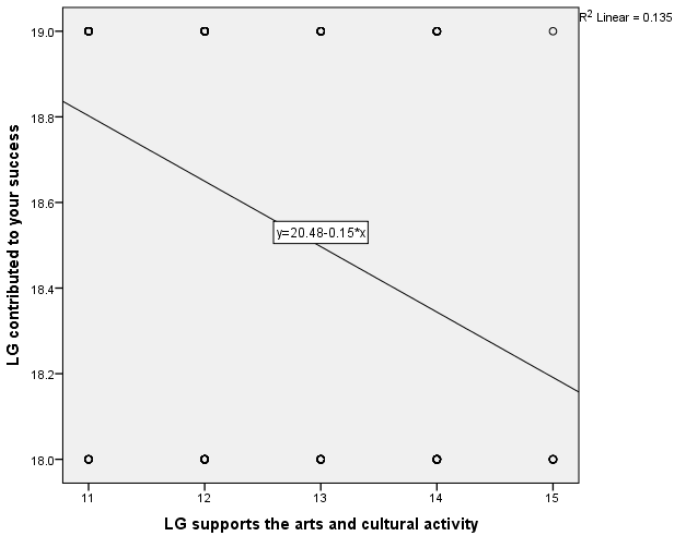

Figure 11.11 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.5 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.12 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q2.6		LG contributed to your success	LG generates a high level of confidence contributing to community connectedness
LG contributed to your success	Pearson Correlation	1	-.421**
	Sig. (2-tailed)		.000
	N	174	173
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	-.421**	1
	Sig. (2-tailed)	.000	
	N	173	173

**. Correlation is significant at the 0.01 level (2-tailed).

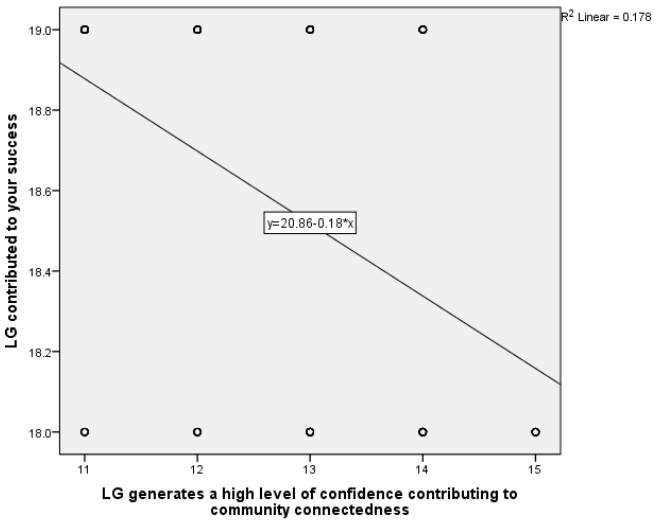

Figure 11.12 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.13 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q4.2		LG contributed to your success	My city demonstrates a distinct, creative sense of place
LG contributed to your success	Pearson Correlation	1	-.179*
	Sig. (2-tailed)		.023
	N	174	161
My city demonstrates a distinct, creative sense of place	Pearson Correlation	-.179*	1
	Sig. (2-tailed)	.023	
	N	161	161

*. Correlation is significant at the 0.05 level (2-tailed).

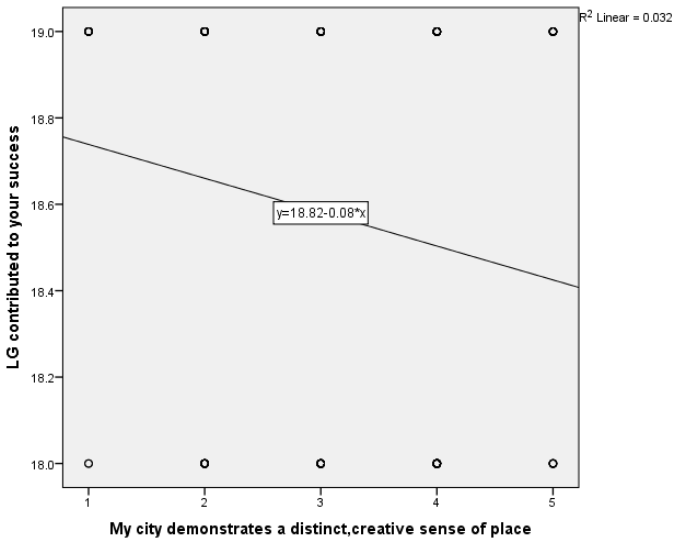

Figure 11.13 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.14 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q4.3		LG contributed to your success	My city has branded 'experience spaces'
LG contributed to your success	Pearson Correlation	1	-.161*
	Sig. (2-tailed)		.043
	N	174	159
My city has branded 'experience spaces'	Pearson Correlation	-.161*	1
	Sig. (2-tailed)	.043	
	N	159	159

*. Correlation is significant at the 0.05 level (2-tailed).

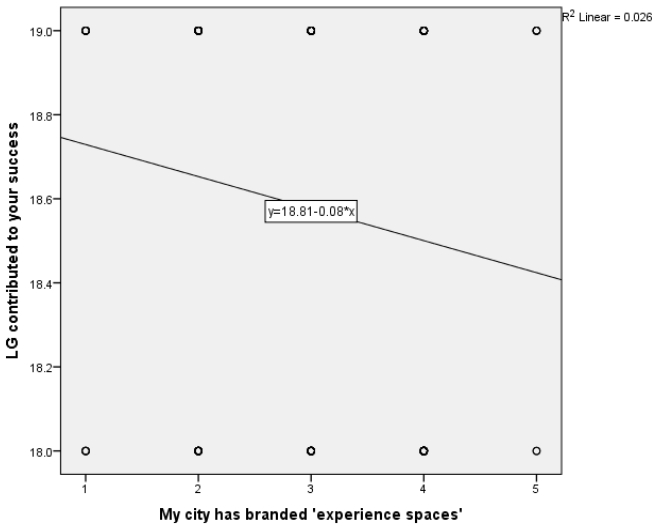

Figure 11.14 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

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Table 11.15 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q5.1		LG contributed to your success	LG influences the level of affordable work spaces for CI
LG contributed to your success	Pearson Correlation	1	-.234**
	Sig. (2-tailed)		.005
	N	174	145
LG influences the level of affordable work spaces for CI	Pearson Correlation	-.234**	1
	Sig. (2-tailed)	.005	
	N	145	145

**. Correlation is significant at the 0.01 level (2-tailed).

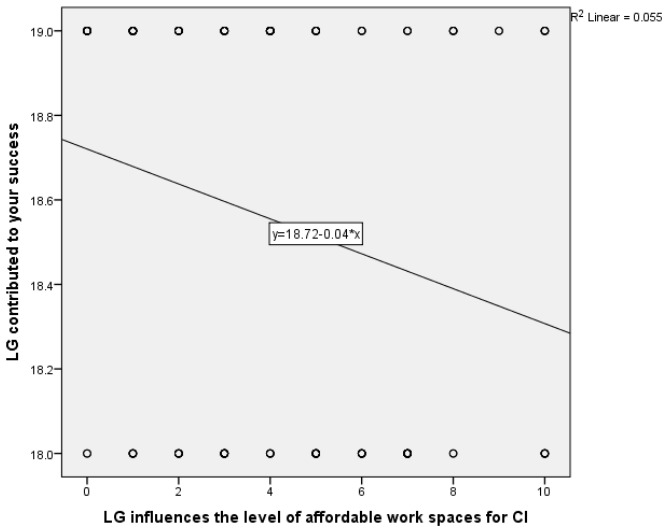

Figure 11.15 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.16 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q5.2		LG contributed to your success	LG supports new ideas and creative insights
LG contributed to your success	Pearson Correlation	1	-.219**
	Sig. (2-tailed)		.007
	N	174	149
LG supports new ideas and creative insights	Pearson Correlation	-.219**	1
	Sig. (2-tailed)	.007	
	N	149	149

**. Correlation is significant at the 0.01 level (2-tailed).

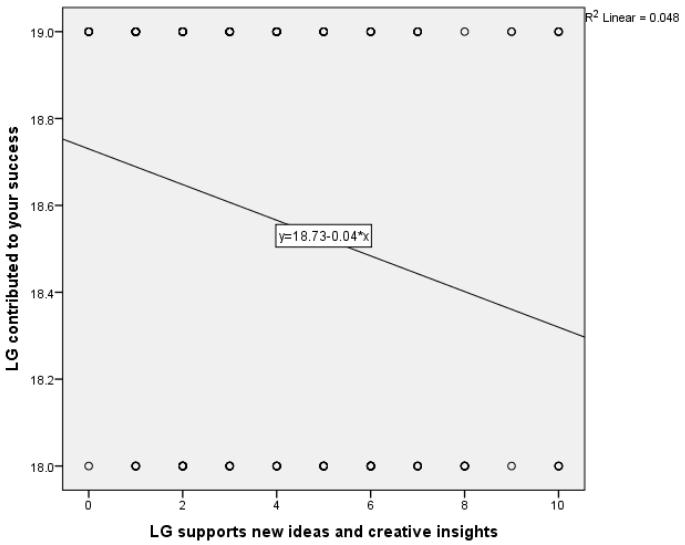

Figure 11.16 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.17 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q5.3		LG contributed to your success	LG uses Art and culture to brand a place
LG contributed to your success	Pearson Correlation	1	-.188*
	Sig. (2-tailed)		.022
	N	174	149
LG uses Art and culture to brand a place	Pearson Correlation	-.188*	1
	Sig. (2-tailed)	.022	
	N	149	149

*. Correlation is significant at the 0.05 level (2-tailed).

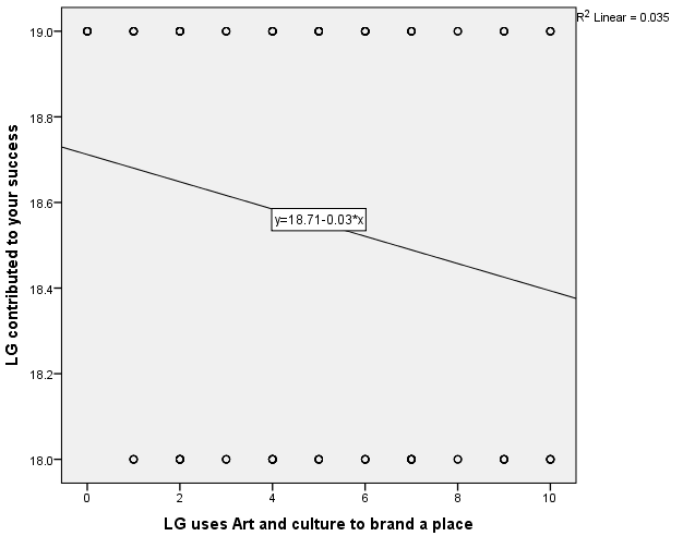

Figure 11.17 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.18 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q5.4		LG contributed to your success	LG uses Arts to increase social cohesion
LG contributed to your success	Pearson Correlation	1	-.214**
	Sig. (2-tailed)		.008
	N	174	151
LG uses Arts to increase social cohesion	Pearson Correlation	-.214**	1
	Sig. (2-tailed)	.008	
	N	151	151

**. Correlation is significant at the 0.01 level (2-tailed).

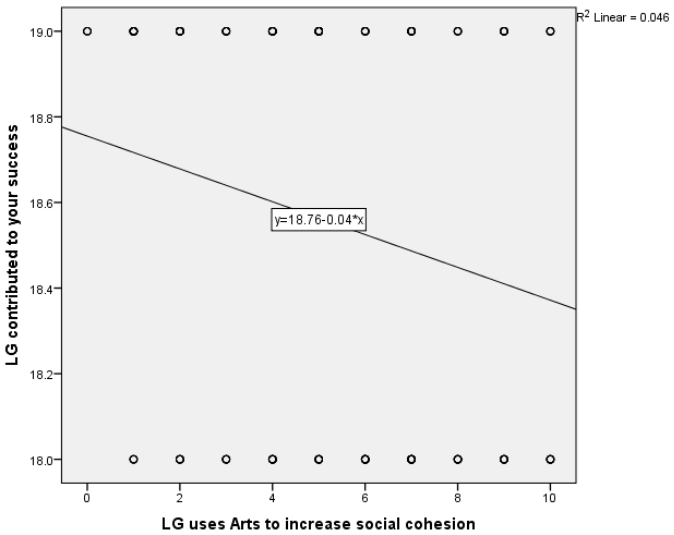

Figure 11.18 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.19 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q5.5		LG contributed to your success	LG uses Arts to promote and market towns and regions
LG contributed to your success	Pearson Correlation	1	-.197*
	Sig. (2-tailed)		.016
	N	174	149
LG uses Arts to promote and market towns and regions	Pearson Correlation	-.197*	1
	Sig. (2-tailed)	.016	
	N	149	149

*. Correlation is significant at the 0.05 level (2-tailed).

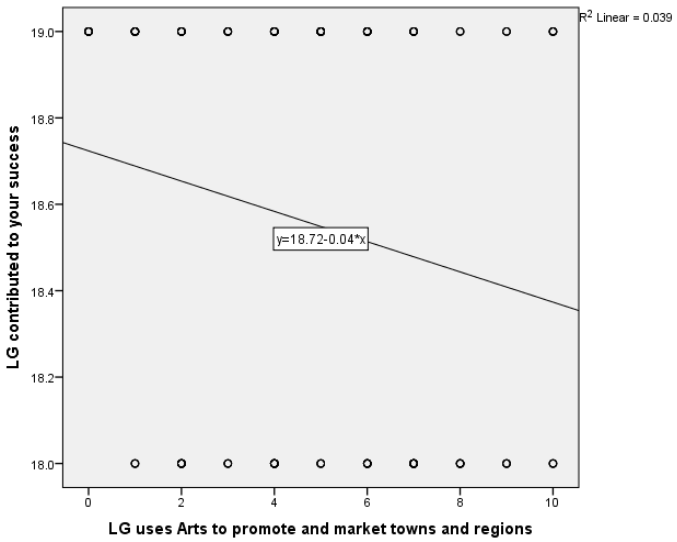

Figure 11.19 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.20 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.6 - Creative practitioner perspectives on the influence Local Government has using Art as a generator of economic success (n=146) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q5.6		LG contributed to your success	LG uses Arts as a direct economic development strategy
LG contributed to your success	Pearson Correlation	1	-.177*
	Sig. (2-tailed)		.033
	N	174	146
LG uses Arts as a direct economic development strategy	Pearson Correlation	-.177*	1
	Sig. (2-tailed)	.033	
	N	146	146

*. Correlation is significant at the 0.05 level (2-tailed).

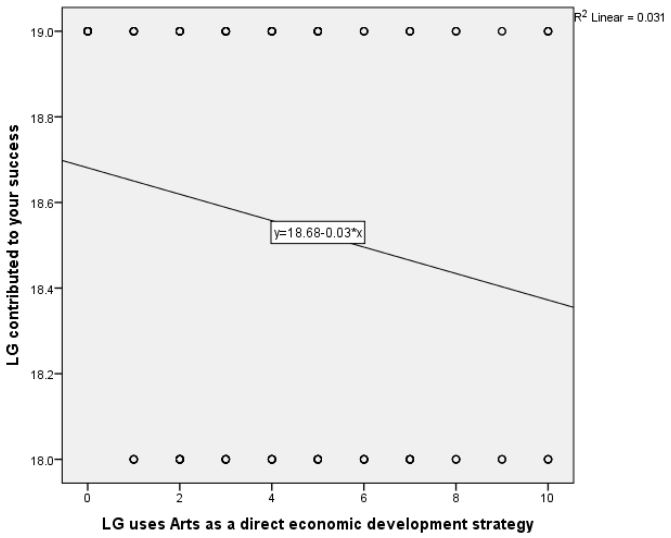

Figure 11.20 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.6 - Creative practitioner perspectives on the influence Local Government has using Art as a generator of economic success (n=146) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.21 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q8.2		LG contributed to your success	Critical to have relationships with other creative groups and orgs
LG contributed to your success	Pearson Correlation	1	-.201*
	Sig. (2-tailed)		.011
	N	174	159
Critical to have relationships with other creative groups and orgs	Pearson Correlation	-.201*	1
	Sig. (2-tailed)	.011	
	N	159	159

*. Correlation is significant at the 0.05 level (2-tailed).

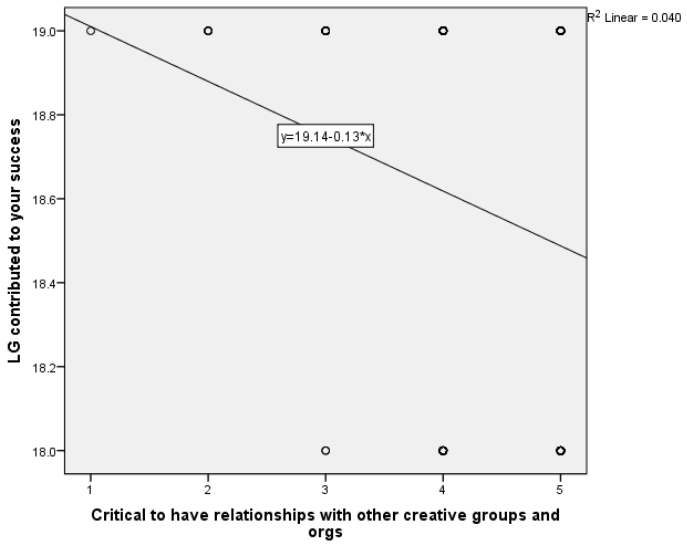

Figure 11.21 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.22 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q8.3		LG contributed to your success	Critical to have relationships with LG
LG contributed to your success	Pearson Correlation	1	-.251**
	Sig. (2-tailed)		.001
	N	174	159
Critical to have relationships with LG	Pearson Correlation	-.251**	1
	Sig. (2-tailed)	.001	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

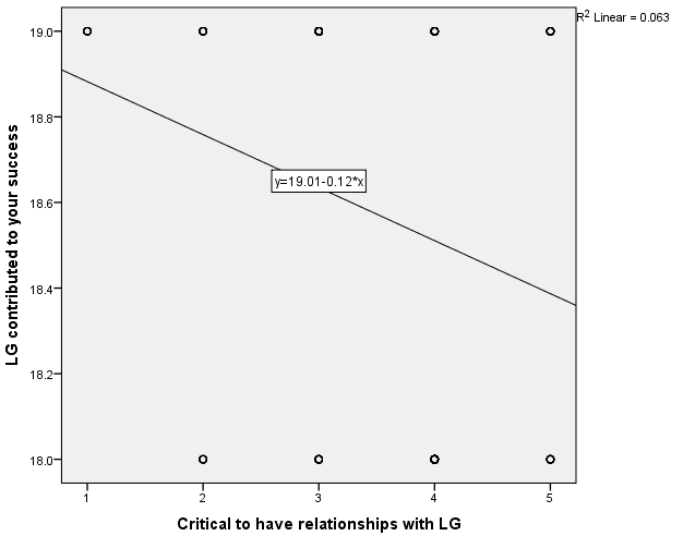

Figure 11.22 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.23 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q10.1 - Creative practitioner perspectives on the support they have received from Local Government (n=136) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q10.1		LG contributed to your success	I receive support from Local Government
LG contributed to your success	Pearson Correlation	1	-.352**
	Sig. (2-tailed)		.000
	N	174	136
I receive support from Local Government	Pearson Correlation	-.352**	1
	Sig. (2-tailed)	.000	
	N	136	136

**. Correlation is significant at the 0.01 level (2-tailed).

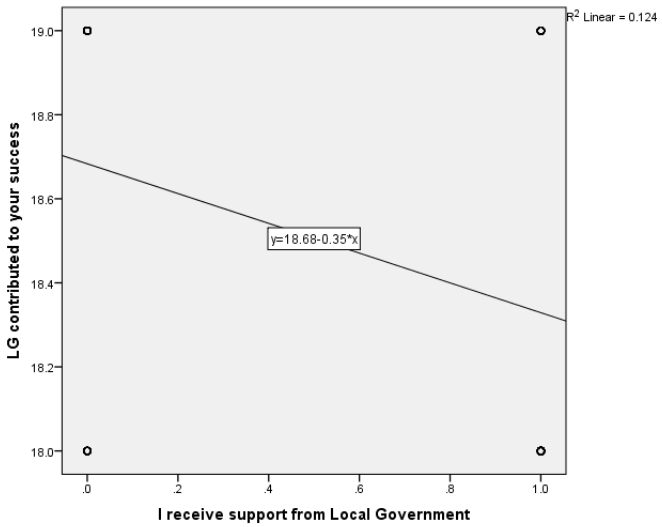

Figure 11.23 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q10.1 - Creative practitioner perspectives on the support they have received from Local Government (n=136) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.24 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q10.3 - Creative practitioner perspectives on the support they have received from Government Arts Organisations (n=136) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q10.3		LG contributed to your success	I receive support from Government Arts Organisations
LG contributed to your success	Pearson Correlation	1	-.280**
	Sig. (2-tailed)		.001
	N	174	136
I receive support from Government Arts Organisations	Pearson Correlation	-.280**	1
	Sig. (2-tailed)	.001	
	N	136	136

**. Correlation is significant at the 0.01 level (2-tailed).

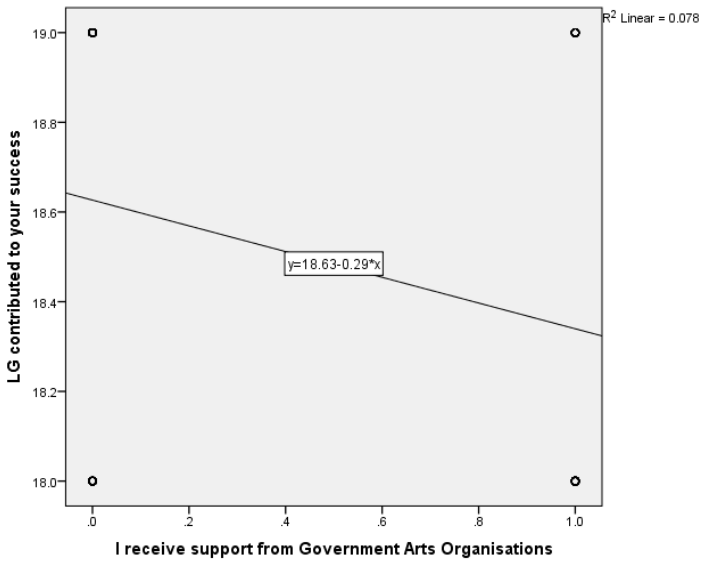

Figure 11.24 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q10.3 - Creative practitioner perspectives on the support they have received from Government Arts Organisations (n=136) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.25 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q10.5 - Creative practitioner perspectives on the support they have received from National Arts Agencies (n=136) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q10.5		LG contributed to your success	I receive support from National Arts Organisations
LG contributed to your success	Pearson Correlation	1	-.177*
	Sig. (2-tailed)		.039
	N	174	136
I receive support from National Arts Organisations	Pearson Correlation	-.177*	1
	Sig. (2-tailed)	.039	
	N	136	136

*. Correlation is significant at the 0.05 level (2-tailed).

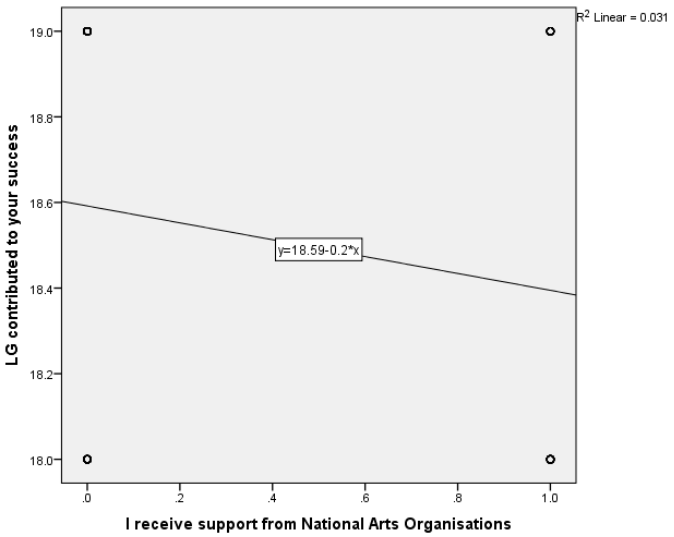

Figure 11.25 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q10.5 - Creative practitioner perspectives on the support they have received from National Arts Agencies (n=136) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.26 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q13		LG contributed to your success	I have received financial assistance from LG
LG contributed to your success	Pearson Correlation	1	.186*
	Sig. (2-tailed)		.019
	N	174	159
I have received financial assistance from LG	Pearson Correlation	.186*	1
	Sig. (2-tailed)	.019	
	N	159	159

*. Correlation is significant at the 0.05 level (2-tailed).

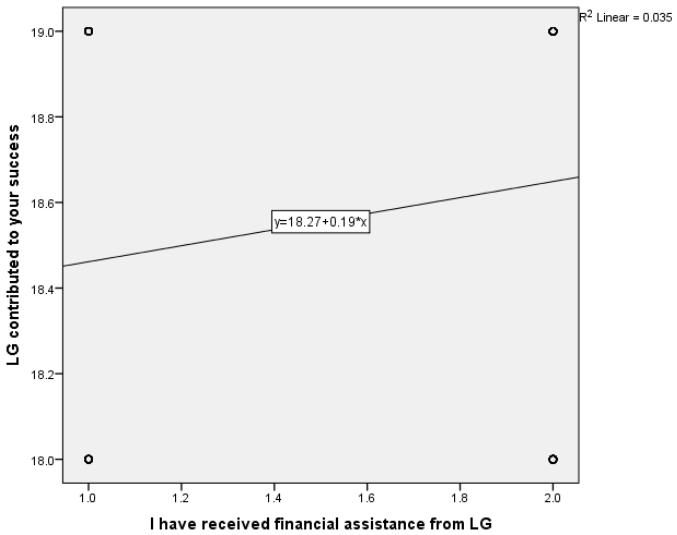

Figure 11.26 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 11.27 – Significance correlation table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q25 - Creative practitioner perspectives of their gender (n=146) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q2.7 + Q25		LG contributed to your success	Gender of respondent
LG contributed to your success	Pearson Correlation	1	.167*
	Sig. (2-tailed)		.043
	N	174	146
Gender of respondent	Pearson Correlation	.167*	1
	Sig. (2-tailed)	.043	
	N	146	146

*. Correlation is significant at the 0.05 level (2-tailed).

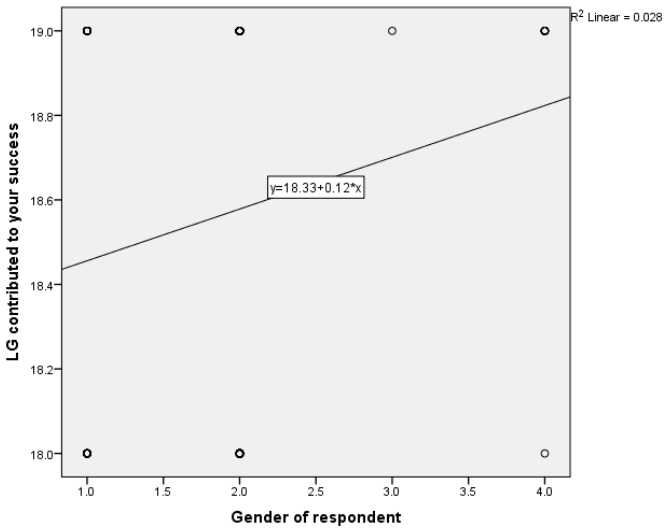

Figure 11.27 – Scatter plot diagram indicating linear relationship of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q25 - Creative practitioner perspectives of their gender (n=146) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and economic development" relating to creative practice. Specifically, the contribution of local government to using Art and culture as an economic development strategy to "brand" a place (Q5.5); and as a direct economic development strategy (Q5.6); the perspective of creative practitioners on what should be Local Government's contribution using Art and culture to brand a place (Q6.5); and as a direct economic development strategy (Q6.6); the perspective of creative practitioners relating to the contribution of creative industries to tourism (Q7);creative practitioners perceptions of the economic impacts of the Arts in a community (Q18.1): and on the statement that the economic impacts of the Arts are rarely measured accurately (Q19.1). These seven survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 12– Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Economic Development

Theme: Economic Development			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q5.5 + Q6.5	.217	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.5 + Q5.6	.844	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.5 + Q6.6	.058	No significant relationship between variables	No further analysis at the study site required
Q5.5 + Q7	.209	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q5.5 + Q18.1	.027	No significant relationship between variables	No further analysis at the study site required
Q5.5 + Q19.1	-.046	No significant relationship between variables	No further analysis at the study site required
Q5.6 + Q6.6	.112	No significant relationship between variables	No further analysis at the study site required
Q5.6 + Q7	.129	No significant relationship between variables	No further analysis at the study site required
Q5.6 + Q18.1	.101	No significant	No further analysis at the study site

		relationship between variables	required
Q5.6 + Q19.1	-.070	No significant relationship between variables	No further analysis at the study site required
Q6.5 + Q6.6	.686	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.5 + Q7	.164	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.5 + Q18.1	.140	No significant relationship between variables	No further analysis at the study site required
Q6.5 + Q19.1	.050	No significant relationship between variables	No further analysis at the study site required
Q6.6 + Q7	.106	No significant relationship between variables	No further analysis at the study site required
Q6.6 + Q18.1	.258	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q6.6 + Q19.1	-.033	No significant relationship between variables	No further analysis at the study site required
Q7 + Q18.1	.215	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q7 + Q19.1	.202	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q18.1 + Q19.1	.199	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Nine correlations were significant and these are now presented in Table 12.1 to Table 12.9 inclusive.

Table 12.1 –Significance correlation table of Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q6.5 –

Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions by city aggregated scores by (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.5 + Q6.5		LG uses Arts to promote and market towns and regions	LG should use Arts to promote and market towns and regions
LG uses Arts to promote and market towns and regions	Pearson Correlation	1	.217**
	Sig. (2-tailed)		.009
	N	149	143
LG should use Arts to promote and market towns and regions	Pearson Correlation	.217**	1
	Sig. (2-tailed)	.009	
	N	143	154

**. Correlation is significant at the 0.01 level (2-tailed).

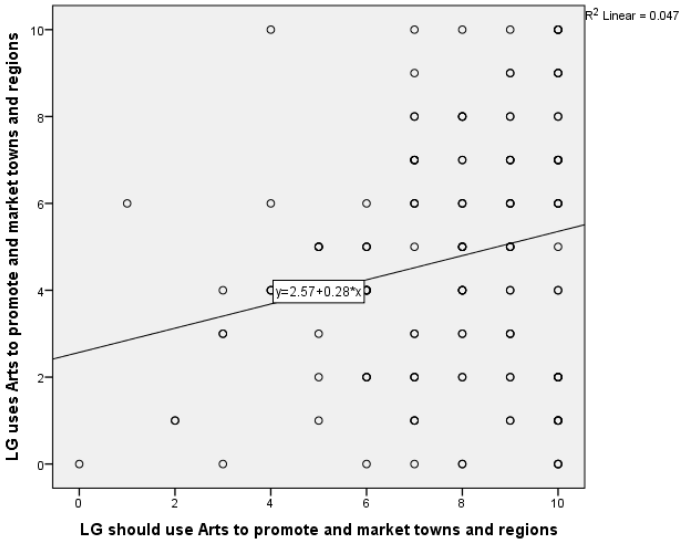

Figure 12.1 – Scatter plot diagram indicating linear relationship of Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q6.5 – Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.2 –Significance correlation table of Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q5.6 – Creative practitioner perspectives on the influence Local Government has using Art as a generator of economic success (n=146) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.5 + Q5.6		LG uses Arts to promote and market towns and regions	LG uses Arts as a direct economic development strategy
LG uses Arts to promote and market towns and regions	Pearson Correlation	1	.844**
	Sig. (2-tailed)		.000
	N	149	146
LG uses Arts as a direct economic development strategy	Pearson Correlation	.844**	1
	Sig. (2-tailed)	.000	
	N	146	146

**. Correlation is significant at the 0.01 level (2-tailed).

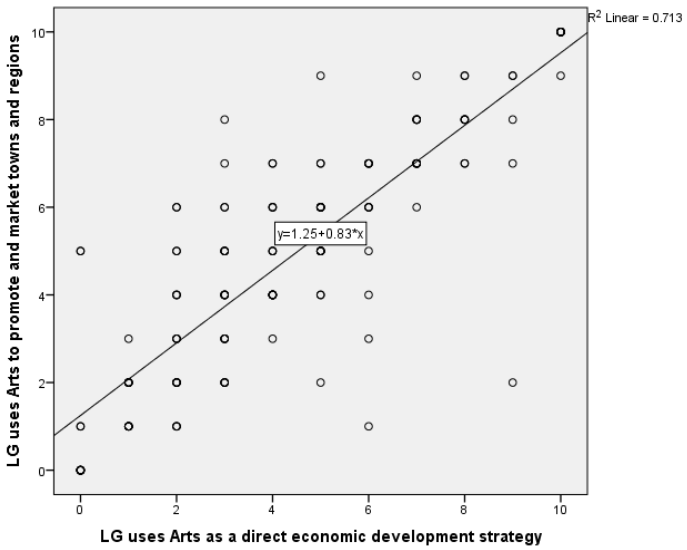

Figure 12.2 – Scatter plot diagram indicating linear relationship of Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q5.6 – Creative practitioner perspectives on the influence Local Government has using Art as a generator of economic success (n=146) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.3 –Significance correlation table of Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q5.5 + Q7		LG uses Arts to promote and market towns and regions	CI contributes to a high level to tourism in the city
LG uses Arts to promote and market towns and regions	Pearson Correlation	1	.209*
	Sig. (2-tailed)		.012
	N	149	144
CI contributes to a high level to tourism in the city	Pearson Correlation	.209*	1
	Sig. (2-tailed)	.012	
	N	144	157

*. Correlation is significant at the 0.05 level (2-tailed).

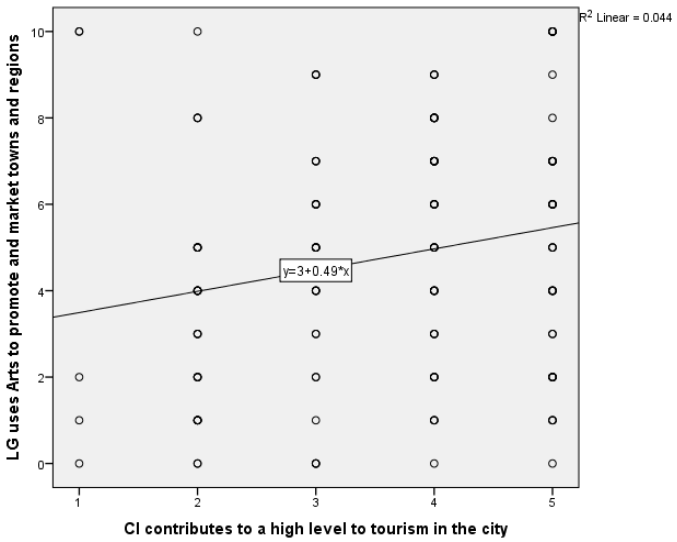

Figure 12.3 – Scatter plot diagram indicating linear relationship of Q5.5 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for promoting and marketing towns and regions (n=149) and Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.4 –Significance correlation table of Q6.5 – Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q6.6 – Creative practitioner perspectives on the influence Local Government should have using Art as a generator of economic success (n=153) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.5 + Q6.6		LG should use Arts to promote and market towns and regions	LG should use Arts as a direct economic development strategy
LG should use Arts to promote and market towns and regions	Pearson Correlation	1	.686**
	Sig. (2-tailed)		.000
	N	154	152
LG should use Arts as a direct economic development strategy	Pearson Correlation	.686**	1
	Sig. (2-tailed)	.000	
	N	152	153

**. Correlation is significant at the 0.01 level (2-tailed).

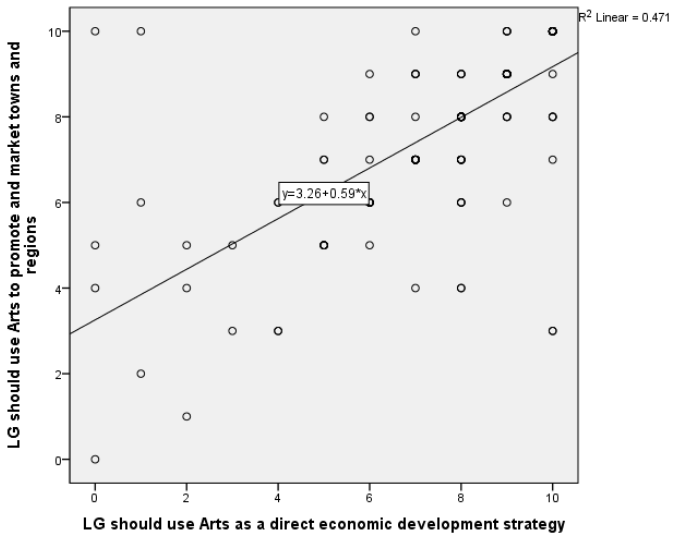

Figure 12.4 – Scatter plot diagram indicating linear relationship of Q6.5 – Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q6.6 – Creative practitioner perspectives on the influence Local Government should have using Art as a generator of economic success (n=153) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.5 –Significance correlation table of Q6.5 – Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.5 + Q7		LG should use Arts to promote and market towns and regions	CI contributes to a high level to tourism in the city
LG should use Arts to promote and market towns and regions	Pearson Correlation	1	.164*
	Sig. (2-tailed)		.046
	N	154	149
CI contributes to a high level to tourism in the city	Pearson Correlation	.164*	1
	Sig. (2-tailed)	.046	
	N	149	157

*. Correlation is significant at the 0.05 level (2-tailed).

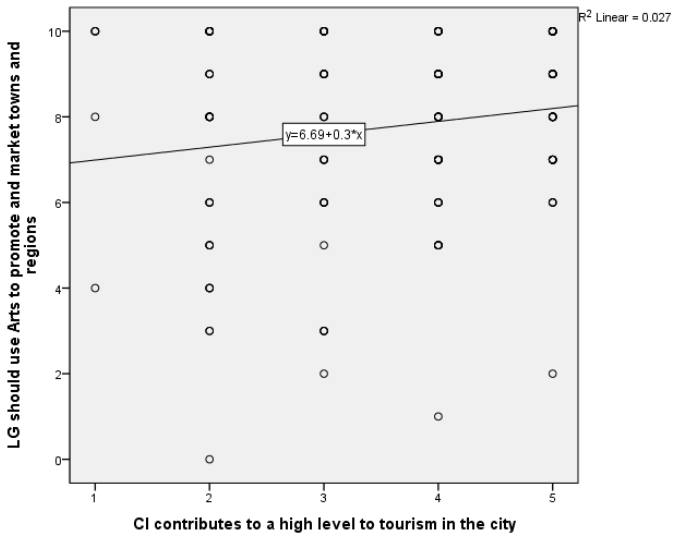

Figure 12.5 – Scatter plot diagram indicating linear relationship of Q6.5 – Creative practitioner perspectives on the influence Local Government should have using Art as a vehicle for promoting and marketing towns and regions (n=154) and Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.6 –Significance correlation table of Q6.6 – Creative practitioner perspectives on the influence Local Government should have using Art as a generator of economic success (n=153) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q6.6 + Q18.1		LG should use Arts as a direct economic development strategy	Economic Impact of the Arts in the community
LG should use Arts as a direct economic development strategy	Pearson Correlation	1	.258**
	Sig. (2-tailed)		.002
	N	153	142
Economic Impact of the Arts in the community	Pearson Correlation	.258**	1
	Sig. (2-tailed)	.002	
	N	142	150

**. Correlation is significant at the 0.01 level (2-tailed).

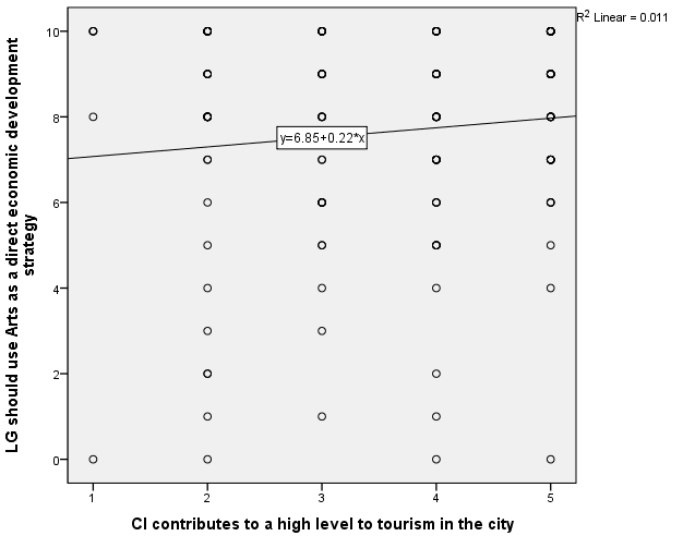

Figure 12.6 – Scatter plot diagram indicating linear relationship of Q6.6 – Creative practitioner perspectives on the influence Local Government should have using Art as a generator of economic success (n=153) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.7 –Significance correlation table of Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q7 + Q18.1		CI contributes to a high level to tourism in the city	Economic Impact of the Arts in the community
CI contributes to a high level to tourism in the city	Pearson Correlation	1	.215**
	Sig. (2-tailed)		.010
	N	157	145
Economic Impact of the Arts in the community	Pearson Correlation	.215**	1
	Sig. (2-tailed)	.010	
	N	145	150

**. Correlation is significant at the 0.01 level (2-tailed).

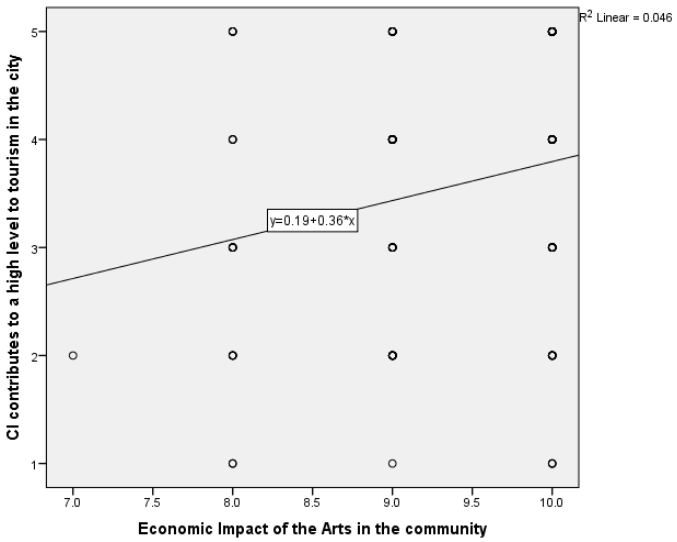

Figure 12.7 – Scatter plot diagram indicating linear relationship of Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.8 –Significance correlation table of Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q7 + Q19.1		CI contributes to a high level to tourism in the city	Economic Impact of the Arts are rarely measured accurately
CI contributes to a high level to tourism in the city	Pearson Correlation	1	.202*
	Sig. (2-tailed)		.016
	N	157	142
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	.202*	1
	Sig. (2-tailed)	.016	
	N	142	147

*. Correlation is significant at the 0.05 level (2-tailed).

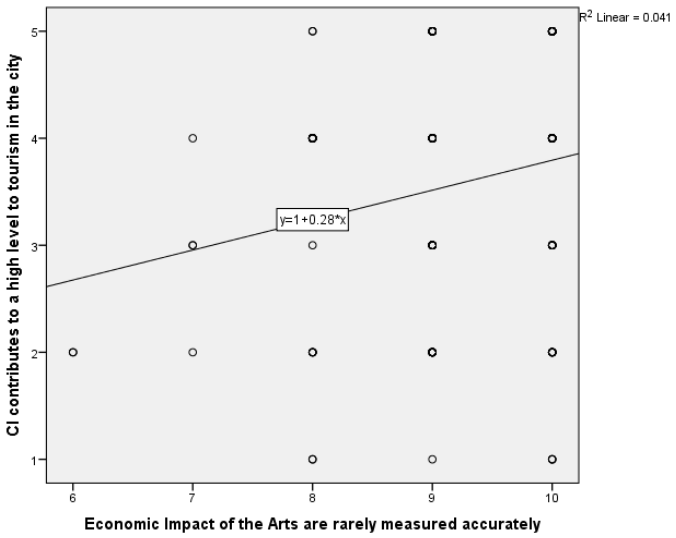

Figure 12.8 – Scatter plot diagram indicating linear relationship of Q7 – Creative practitioner perspectives on the ability of creative industries contributing to tourism in their city (n=157) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 12.9 –Significance correlation table of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q18.1 + Q19.1		Economic Impact of the Arts are rarely measured accurately	Economic Impact of the Arts in the community
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	1	.199*
	Sig. (2-tailed)		.016
	N	147	147
Economic Impact of the Arts in the community	Pearson Correlation	.199*	1
	Sig. (2-tailed)	.016	
	N	147	150

*. Correlation is significant at the 0.05 level (2-tailed).

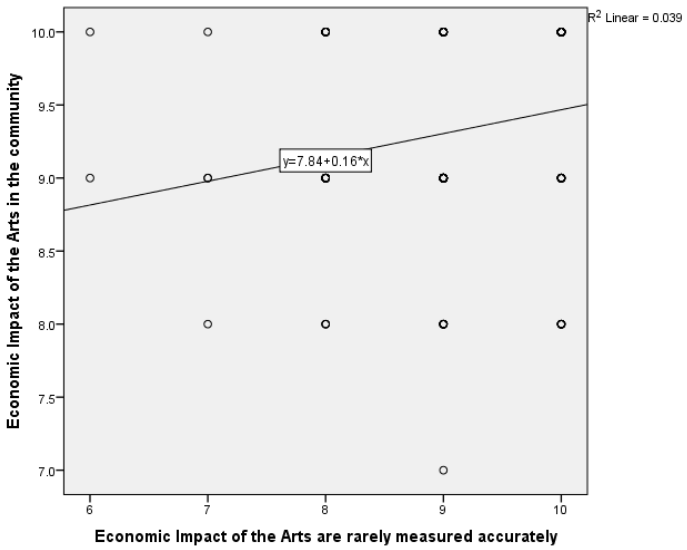

Figure 12.9 – Scatter plot diagram indicating linear relationship of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and networks relating to creative practice. Specifically, creative practitioner perspective on the importance of relationships with other artists and creatives (Q8.1); other creative organisations (Q8.2) and Local Government (Q8.3); the importance of networks to gain work and business opportunities (Q8.4); creative practitioners perspective on the role of Local government in building networks in the Creative sector (Q11); if, in general, creative practitioners perceive partnership opportunities (Q15.3) and an active tourist industry (Q15.4) as important; creative practitioners perceptions of the economic impacts of the Arts in a community (Q18.1): and on the statement that the economic impacts of the Arts are rarely measured accurately (Q19.1). These nine survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 13 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Networks.

Theme: Networks			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q8.1 + Q8.2	.746	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.1 + Q8.3	.146	No significant relationship between variables	No further analysis at the study site required
Q8.1 + Q8.4	.392	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.1 + Q11	.190	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.1 + Q15.3	.252	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.1 + Q15.4	.107	No significant relationship between variables	No further analysis at the study site required
Q8.1 + Q18.1	.154	No significant relationship between variables	No further analysis at the study site required
Q8.1 + Q19.1	-.020	No significant relationship between variables	No further analysis at the study site required
Q8.2 + Q8.3	.303	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Q8.2 + Q8.4	.422	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.2 + Q11	.222	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.2 + Q15.3	.317	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.2 + Q15.4	.234	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.2 + Q18.1	.194	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.2 + Q19.1	.126	No significant relationship between variables	No further analysis at the study site required
Q8.3 + Q8.4	.266	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.3 + Q11	.152	No significant relationship between variables	No further analysis at the study site required
Q8.3 + Q15.3	.163	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.3 + Q15.4	.154	No significant relationship between variables	No further analysis at the study site required
Q8.3 + Q18.1	.064	No significant relationship between variables	No further analysis at the study site required
Q8.3 + Q19.1	.037	No significant relationship between variables	No further analysis at the study site required
Q8.4 + Q11	.037	No significant relationship between variables	No further analysis at the study site required
Q8.4 + Q15.3	.292	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.4 + Q15.4	.167	Correlation is significant at the 0.05 level (2-	Examination of r value combined with raw graphical data suggested that further

		tailed)	analysis is required in the Findings Chapter
Q8.4 + Q18.1	.273	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q8.4 + Q19.1	.175	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q11 + Q15.3	.096	No significant relationship between variables	No further analysis at the study site required
Q11 + Q15.4	.150	No significant relationship between variables	No further analysis at the study site required
Q11 + Q18.1	.104	No significant relationship between variables	No further analysis at the study site required
Q11 + Q19.1	.079	No significant relationship between variables	No further analysis at the study site required
Q15.3 + Q15.4	.273	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q15.3 + Q18.1	.255	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q15.3 + Q19.1	.112	No significant relationship between variables	No further analysis at the study site required
Q15.4 + Q18.1	.212	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q15.4 + Q19.1	.257	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q18.1 + Q19.1	.199	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Twenty one correlations were significant and these are now presented in Table 13.1 to Table 13.21 inclusive.

Table 13.1 –Significance correlation table of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q8.2 - Creative practitioner perspectives on the

importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.1 + Q8.2		Critical to have relationships with other individual creatives	Critical to have relationships with other creative groups and orgs
Critical to have relationships with other individual creatives	Pearson Correlation	1	.746**
	Sig. (2-tailed)		.000
	N	159	159
Critical to have relationships with other creative groups and orgs	Pearson Correlation	.746**	1
	Sig. (2-tailed)	.000	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

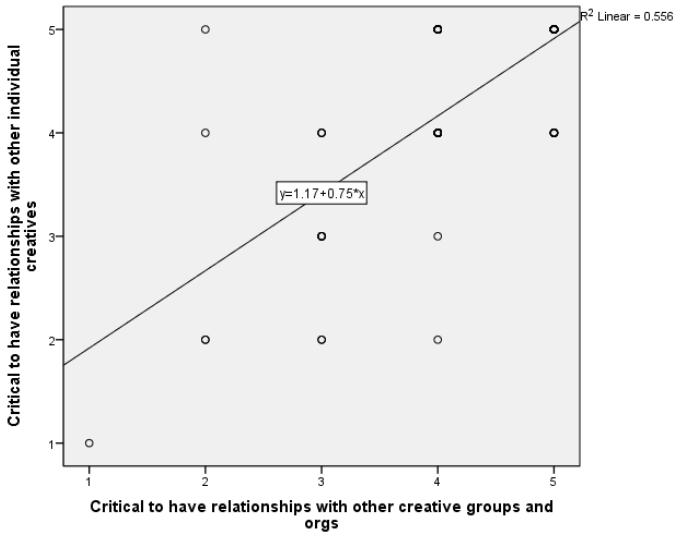

Figure 13.1 – Scatter plot diagram indicating linear relationship of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.2 –Significance correlation table of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q8.4 - Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.1 + Q8.4		Critical to have relationships with other individual creatives	Social networks critical for work experience
Critical to have relationships with other individual creatives	Pearson Correlation	1	.392**
	Sig. (2-tailed)		.000
	N	159	158
Social networks critical for work experience	Pearson Correlation	.392**	1
	Sig. (2-tailed)	.000	
	N	158	158

**. Correlation is significant at the 0.01 level (2-tailed).

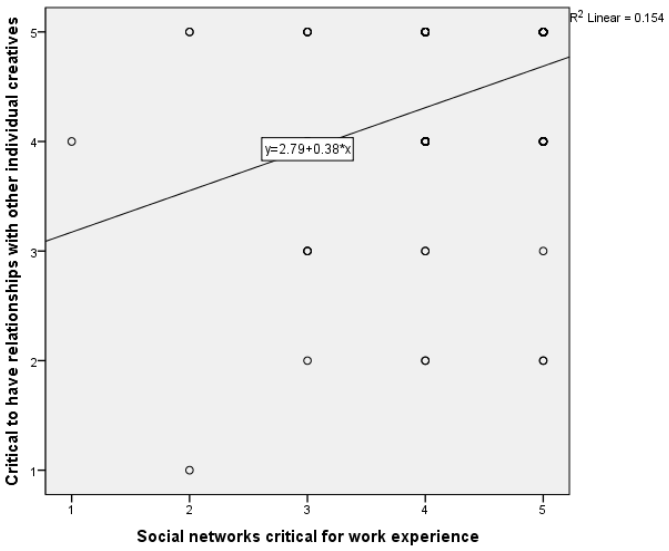

Figure 13.2 – Scatter plot diagram indicating linear relationship of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.3 –Significance correlation table of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q11 – Creative practitioner's perspectives on the role Local Government has in building networks in the creative sector (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.1 + Q11		Critical to have relationships with other individual creatives	LG has a role in building networks
Critical to have relationships with other individual creatives	Pearson Correlation	1	.190*
	Sig. (2-tailed)		.016
	N	159	159
LG has a role in building networks	Pearson Correlation	.190*	1
	Sig. (2-tailed)	.016	
	N	159	159

*. Correlation is significant at the 0.05 level (2-tailed).

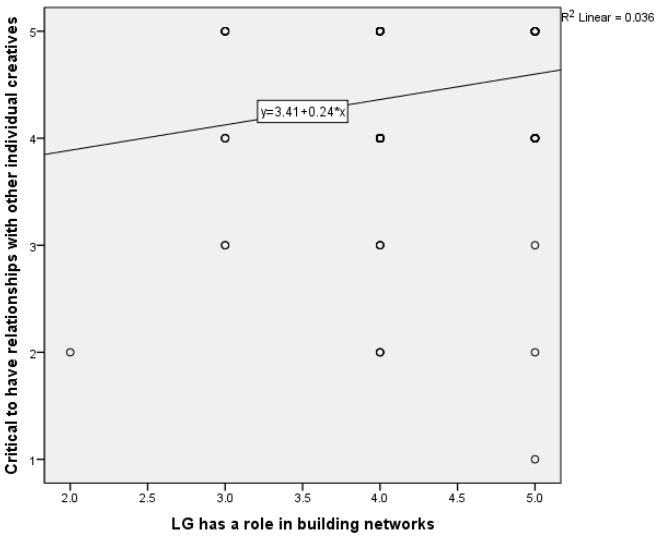

Figure 13.3 – Scatter plot diagram indicating linear relationship of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q11 – Creative practitioners perspectives on the role Local Government has in building networks in the creative sector (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.4 –Significance correlation table of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.1 + Q15.3		Critical to have relationships with other individual creatives	Important to CI - partnership opportunities
Critical to have relationships with other individual creatives	Pearson Correlation	1	.252**
	Sig. (2-tailed)		.002
	N	159	154
Important to CI - partnership opportunities	Pearson Correlation	.252**	1
	Sig. (2-tailed)	.002	
	N	154	154

**. Correlation is significant at the 0.01 level (2-tailed).

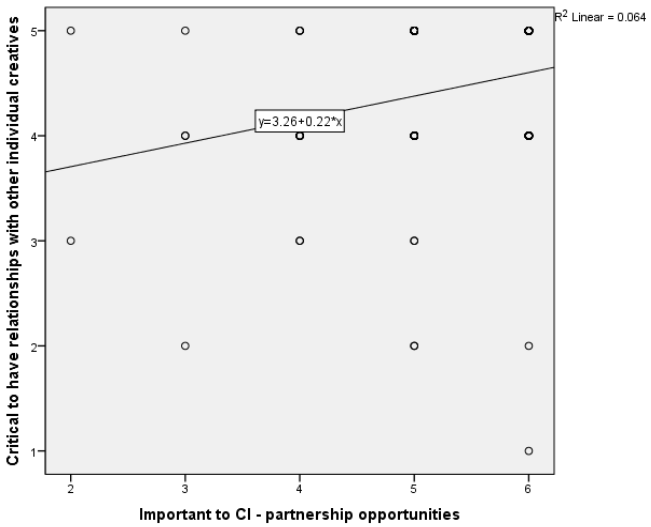

Figure 13.4 – Scatter plot diagram indicating linear relationship of Q8.1 - Creative practitioner perspectives on the importance of relationships with other individual artists (n=159) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.5 –Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q8.3		Critical to have relationships with other creative groups and orgs	Critical to have relationships with LG
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.303**
	Sig. (2-tailed)		.000
	N	159	159
Critical to have relationships with LG	Pearson Correlation	.303**	1
	Sig. (2-tailed)	.000	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

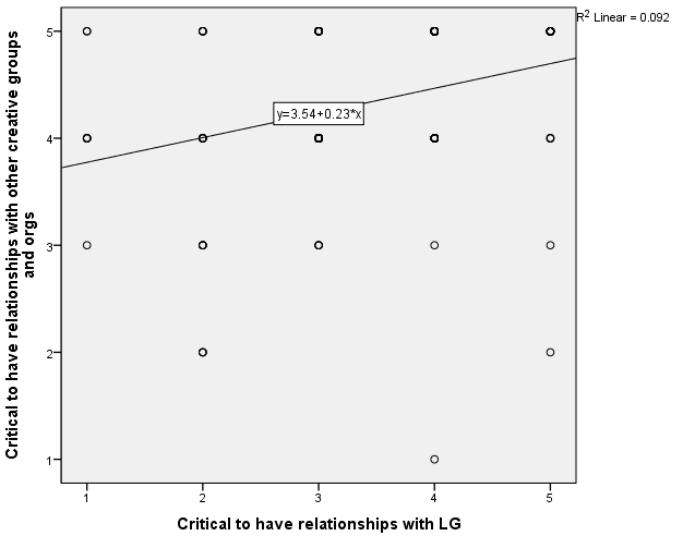

Figure 13.5 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.6 –Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q8.4		Critical to have relationships with other creative groups and orgs	Social networks critical for work experience
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.422**
	Sig. (2-tailed)		.000
	N	159	158
Social networks critical for work experience	Pearson Correlation	.422**	1
	Sig. (2-tailed)	.000	
	N	158	158

**. Correlation is significant at the 0.01 level (2-tailed).

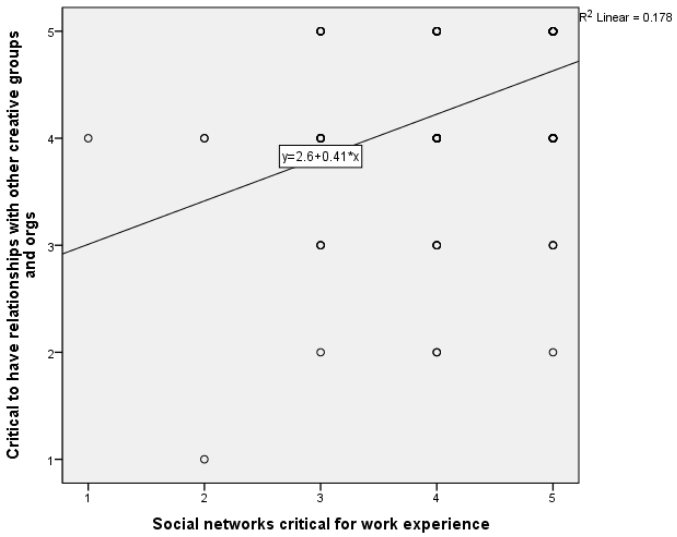

Figure 13.6 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.7 –Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q11 – Creative practitioners perspectives on the role Local Government has in building networks in the creative sector (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q11		Critical to have relationships with other creative groups and orgs	LG has a role in building networks
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.222**
	Sig. (2-tailed)		.005
	N	159	159
LG has a role in building networks	Pearson Correlation	.222**	1
	Sig. (2-tailed)	.005	
	N	159	159

**. Correlation is significant at the 0.01 level (2-tailed).

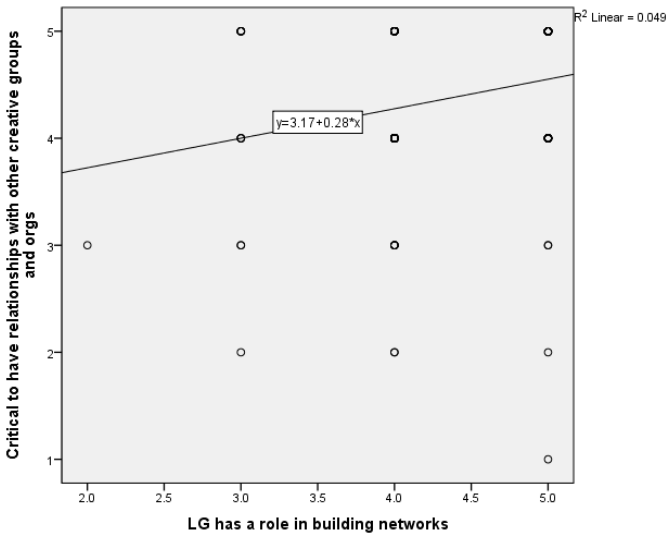

Figure 13.7 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q11 – Creative practitioners perspectives on the role Local Government has in building networks in the creative sector (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.8 –Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q15.3		Critical to have relationships with other creative groups and orgs	Important to CI - partnership opportunities
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.317**
	Sig. (2-tailed)		.000
	N	159	154
Important to CI - partnership opportunities	Pearson Correlation	.317**	1
	Sig. (2-tailed)	.000	
	N	154	154

**. Correlation is significant at the 0.01 level (2-tailed).

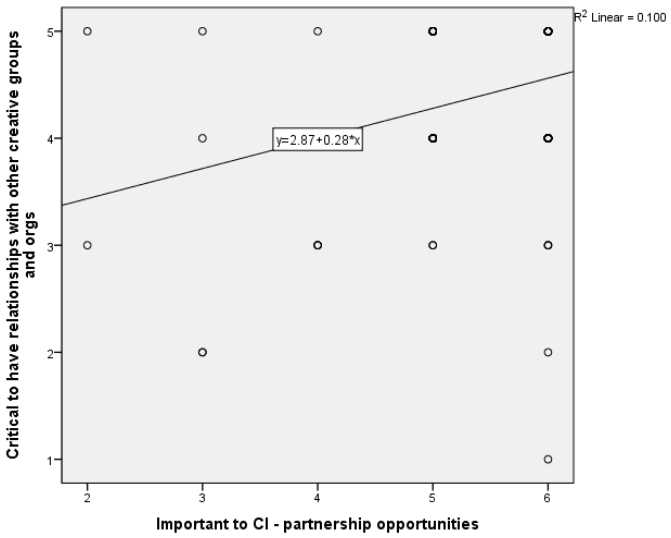

Figure 13.8 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.9–Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q15.4		Critical to have relationships with other creative groups and orgs	Important to CI - an active tourist industry
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.234**
	Sig. (2-tailed)		.003
	N	159	155
Important to CI - an active tourist industry	Pearson Correlation	.234**	1
	Sig. (2-tailed)	.003	
	N	155	155

**. Correlation is significant at the 0.01 level (2-tailed).

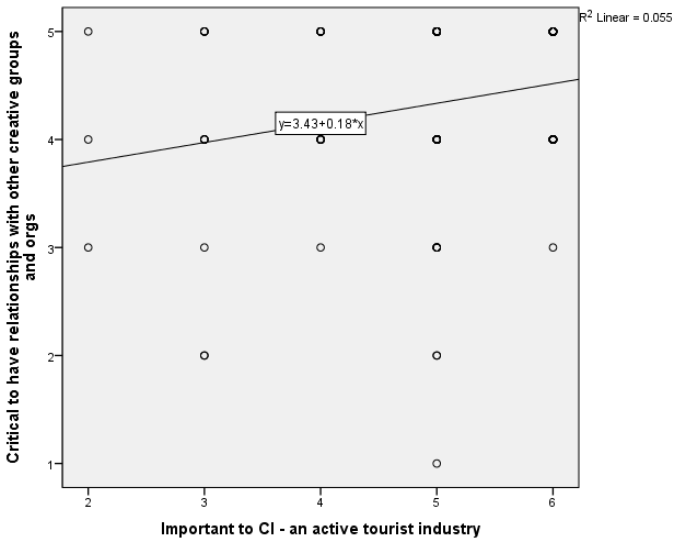

Figure 13.9 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.10 –Significance correlation table of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.2 + Q18.1		Critical to have relationships with other creative groups and orgs	Economic Impact of the Arts in the community
Critical to have relationships with other creative groups and orgs	Pearson Correlation	1	.194*
	Sig. (2-tailed)		.018
	N	159	150
Economic Impact of the Arts in the community	Pearson Correlation	.194*	1
	Sig. (2-tailed)	.018	
	N	150	150

*. Correlation is significant at the 0.05 level (2-tailed).

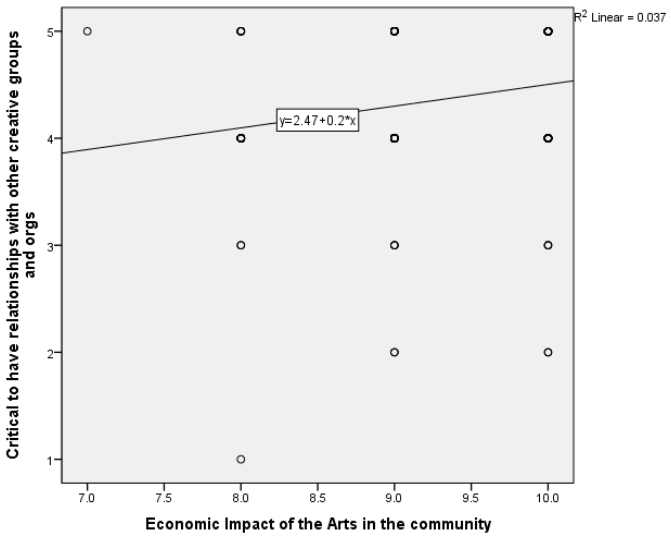

Figure 13.10 – Scatter plot diagram indicating linear relationship of Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.11 –Significance correlation table of Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) and Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.3 + Q8.4		Critical to have relationships with LG	Social networks critical for work experience
Critical to have relationships with LG	Pearson Correlation	1	.266**
	Sig. (2-tailed)		.001
	N	159	158
Social networks critical for work experience	Pearson Correlation	.266**	1
	Sig. (2-tailed)	.001	
	N	158	158

**. Correlation is significant at the 0.01 level (2-tailed).

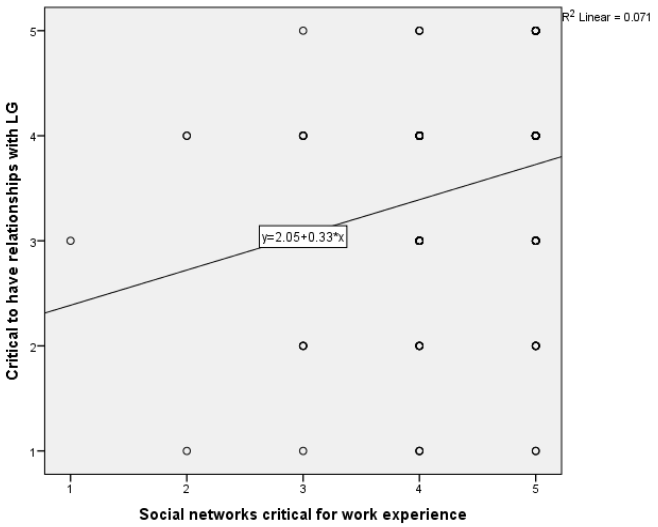

Figure 13.11 – Scatter plot diagram indicating linear relationship of Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) and Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.12 –Significance correlation table of Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.3 + Q15.3		Critical to have relationships with LG	Important to CI - partnership opportunities
Critical to have relationships with LG	Pearson Correlation	1	.163*
	Sig. (2-tailed)		.043
	N	159	154
Important to CI - partnership opportunities	Pearson Correlation	.163*	1
	Sig. (2-tailed)	.043	
	N	154	154

*. Correlation is significant at the 0.05 level (2-tailed).

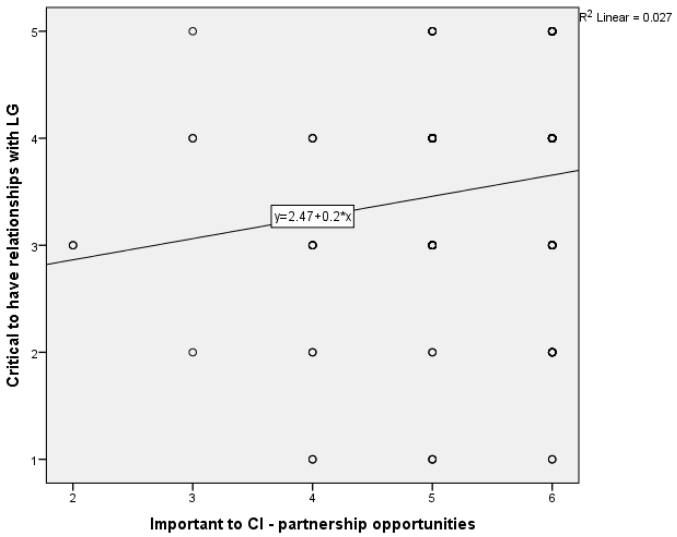

Figure 13.12 – Scatter plot diagram indicating linear relationship of Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.13 –Significance correlation table of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.4 +Q15.3		Social networks critical for work experience	Important to CI - partnership opportunities
Social networks critical for work experience	Pearson Correlation	1	.292**
	Sig. (2-tailed)		.000
	N	158	153
Important to CI - partnership opportunities	Pearson Correlation	.292**	1
	Sig. (2-tailed)	.000	
	N	153	154

**. Correlation is significant at the 0.01 level (2-tailed).

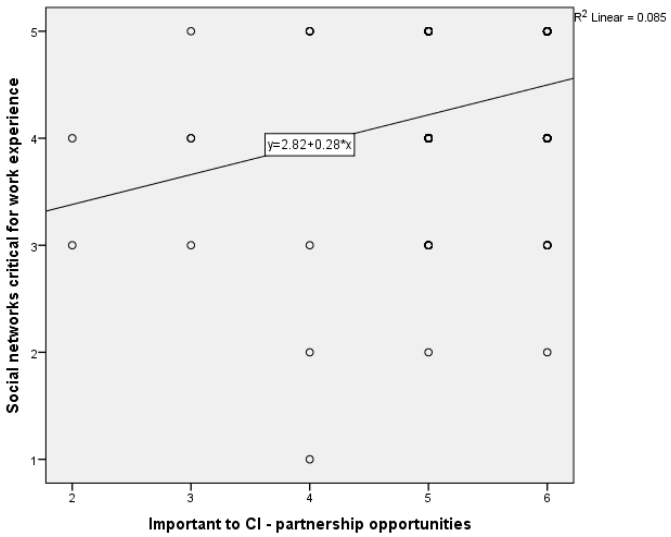

Figure 13.13 – Scatter plot diagram indicating linear relationship of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.14 – Significance correlation table of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.4 + Q15.4		Social networks critical for work experience	Important to CI - an active tourist industry
Social networks critical for work experience	Pearson Correlation	1	.167*
	Sig. (2-tailed)		.038
	N	158	154
Important to CI - an active tourist industry	Pearson Correlation	.167*	1
	Sig. (2-tailed)	.038	
	N	154	155

*. Correlation is significant at the 0.05 level (2-tailed).

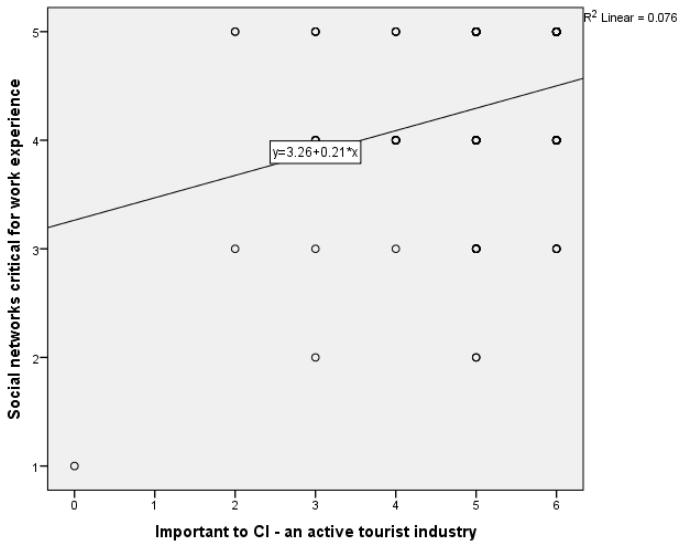

Figure 13.14 – Scatter plot diagram indicating linear relationship of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.15 –Significance correlation table of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.4 + Q18.1		Social networks critical for work experience	Economic Impact of the Arts in the community
Social networks critical for work experience	Pearson Correlation	1	.273**
	Sig. (2-tailed)		.001
	N	158	149
Economic Impact of the Arts in the community	Pearson Correlation	.273**	1
	Sig. (2-tailed)	.001	
	N	149	150

**. Correlation is significant at the 0.01 level (2-tailed).

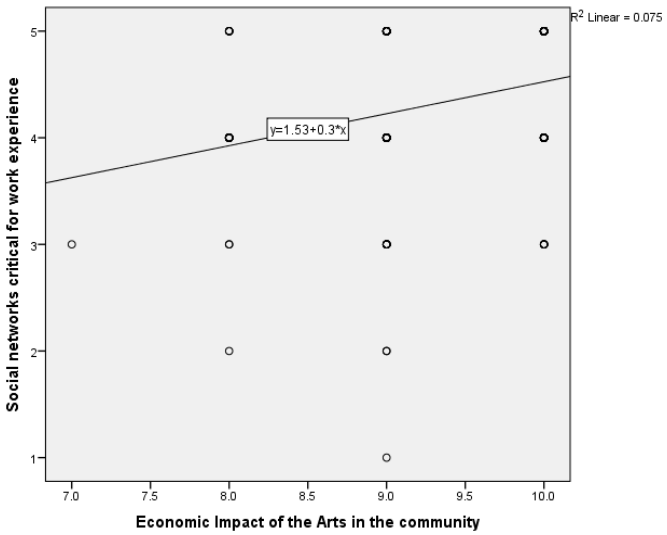

Figure 13.15 – Scatter plot diagram indicating linear relationship of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.16 – Significance correlation table of Q8.4- Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q8.4 + Q19.1		Social networks critical for work experience	Economic Impact of the Arts are rarely measured accurately
Social networks critical for work experience	Pearson Correlation	1	.175*
	Sig. (2-tailed)		.035
	N	158	146
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	.175*	1
	Sig. (2-tailed)	.035	
	N	146	147

*. Correlation is significant at the 0.05 level (2-tailed).

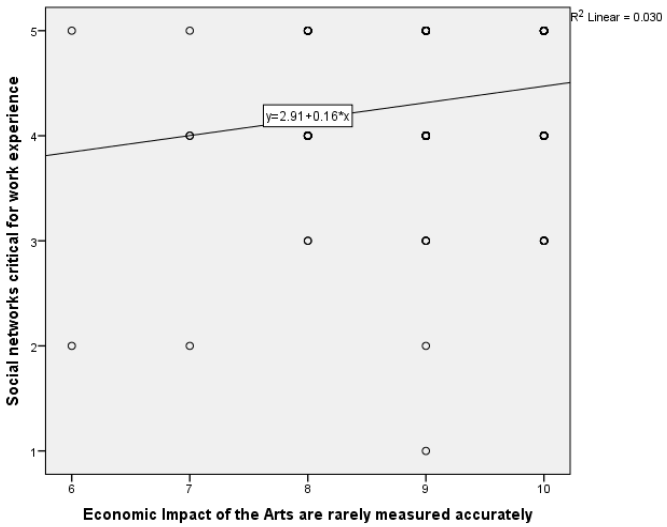

Figure 13.16 – Scatter plot diagram indicating linear relationship of Q8.4 - Creative practitioner perspectives on their social networks being critical to gain experience and develop their business (n=158) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.17 –Significance correlation table of Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q15.3 + Q15.4		Important to CI - partnership opportunities	Important to CI - an active tourist industry
Important to CI - partnership opportunities	Pearson Correlation	1	.273**
	Sig. (2-tailed)		.001
	N	154	153
Important to CI - an active tourist industry	Pearson Correlation	.273**	1
	Sig. (2-tailed)	.001	
	N	153	155

**. Correlation is significant at the 0.01 level (2-tailed).

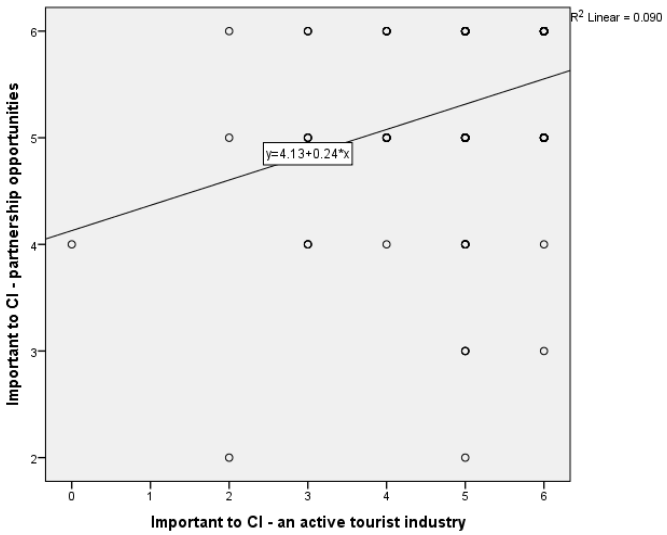

Figure 13.17 – Scatter plot diagram indicating linear relationship of Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) and Q15.4 - Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.18 –Significance correlation table of Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q15.3 + Q18.1		Important to CI - partnership opportunities	Economic Impact of the Arts in the community
Important to CI - partnership opportunities	Pearson Correlation	1	.255**
	Sig. (2-tailed)		.002
	N	154	149
Economic Impact of the Arts in the community	Pearson Correlation	.255**	1
	Sig. (2-tailed)	.002	
	N	149	150

**. Correlation is significant at the 0.01 level (2-tailed).

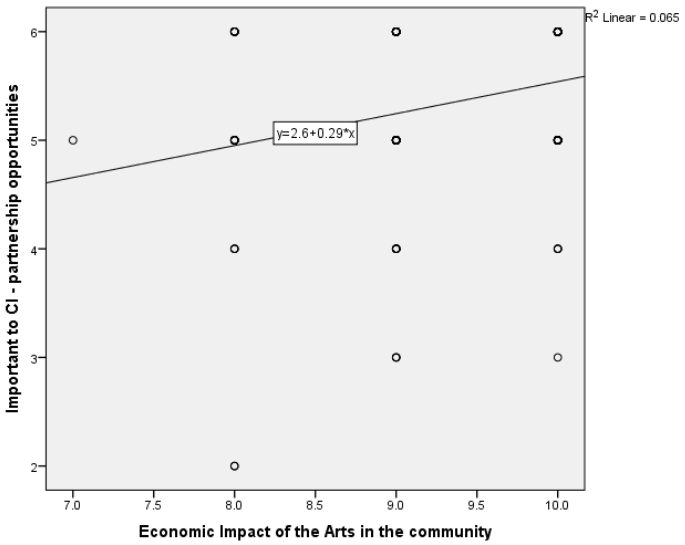

Figure 13.18 – Scatter plot diagram indicating linear relationship of Q15.3 – Creative practitioner perspectives on the importance to them of having partnership opportunities (n=154) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.19 –Significance correlation table of Q15.4 – Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q15.4 + Q18.1		Important to CI - an active tourist industry	Economic Impact of the Arts in the community
Important to CI - an active tourist industry	Pearson Correlation	1	.212**
	Sig. (2-tailed)		.010
	N	155	149
Economic Impact of the Arts in the community	Pearson Correlation	.212**	1
	Sig. (2-tailed)	.010	
	N	149	150

**. Correlation is significant at the 0.01 level (2-tailed).

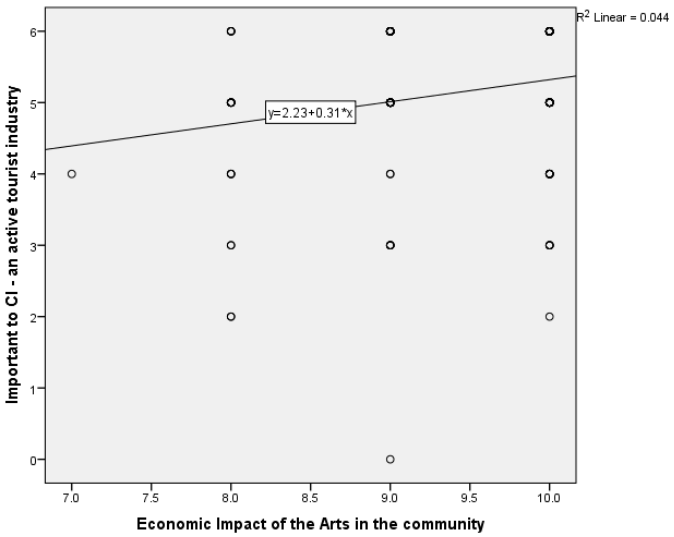

Figure 13.19 – Scatter plot diagram indicating linear relationship of Q15.4 – Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) and Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.20 –Significance correlation table of Q15.4 – Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q15.4 + Q19.1		Important to CI - an active tourist industry	Economic Impact of the Arts are rarely measured accurately
Important to CI - an active tourist industry	Pearson Correlation	1	.257**
	Sig. (2-tailed)		.002
	N	155	146
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	.257**	1
	Sig. (2-tailed)	.002	
	N	146	147

**. Correlation is significant at the 0.01 level (2-tailed).

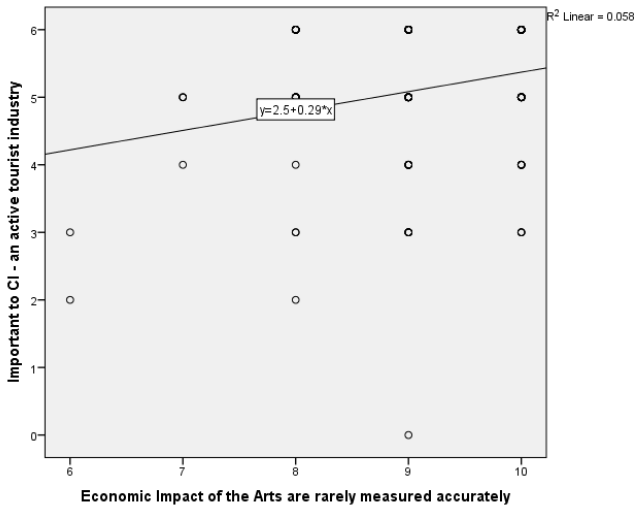

Figure 13.20 – Scatter plot diagram indicating linear relationship of Q15.4 – Creative practitioner perspectives on the importance to them of having an active tourist industry (n=155) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 13.21 –Significance correlation table of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q18.1 + Q19.1		Economic Impact of the Arts in the community	Economic Impact of the Arts are rarely measured accurately
Economic Impact of the Arts in the community	Pearson Correlation	1	.199*
	Sig. (2-tailed)		.016
	N	150	147
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	.199*	1
	Sig. (2-tailed)	.016	
	N	147	147

*. Correlation is significant at the 0.05 level (2-tailed).

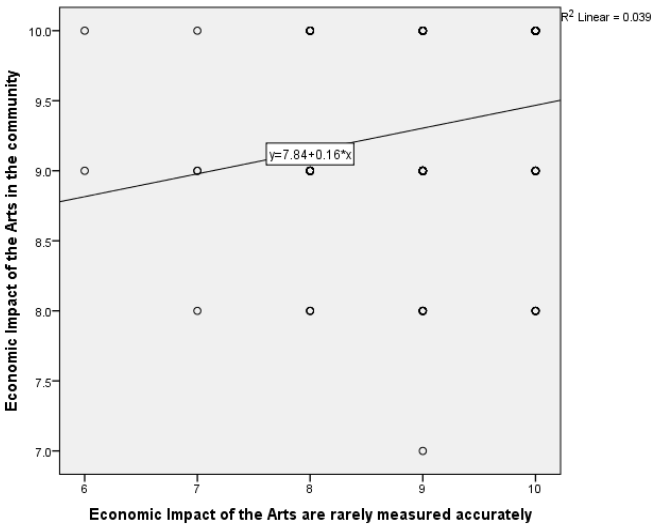

Figure 13.21 – Scatter plot diagram indicating linear relationship of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and measures of success relating to creative practice. Specifically, creative practitioners perceptions of the economic (Q18.1) and social (Q18.2) impacts of the Arts in a community; and on the statement that the economic (Q19.1) and social (Q19.2) impacts of the Arts are rarely measured accurately. These four survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 14 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to Measures of Success

Theme: Measures of Success			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q18.1 +Q18.2	.491	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q18.1 +Q19.1	.199	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q18.1 +Q19.2	.182	Correlation is significant at the 0.05 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q19.1 +Q18.2	.091	No significant relationship between variables	No further analysis at the study site required
Q19.1 +Q19.2	.659	Correlation is significant at the 0.01 level (2-tailed)	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q19.2 + Q18.2	.046	No significant relationship between variables	No further analysis at the study site required

Four correlations were significant and these are now presented in Table 14.1 to Table 14.4 inclusive.

Table 14.1 –Significance correlation table of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q18.2 - Creative practitioner perspectives on the Arts delivering social impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q18.1 +Q18.2		Social Impact of the Arts in the community	Economic Impact of the Arts in the community
Social Impact of the Arts in the community	Pearson Correlation	1	.491**
	Sig. (2-tailed)		.000
	N	150	150
Economic Impact of the Arts in the community	Pearson Correlation	.491**	1
	Sig. (2-tailed)	.000	
	N	150	150

**. Correlation is significant at the 0.01 level (2-tailed).

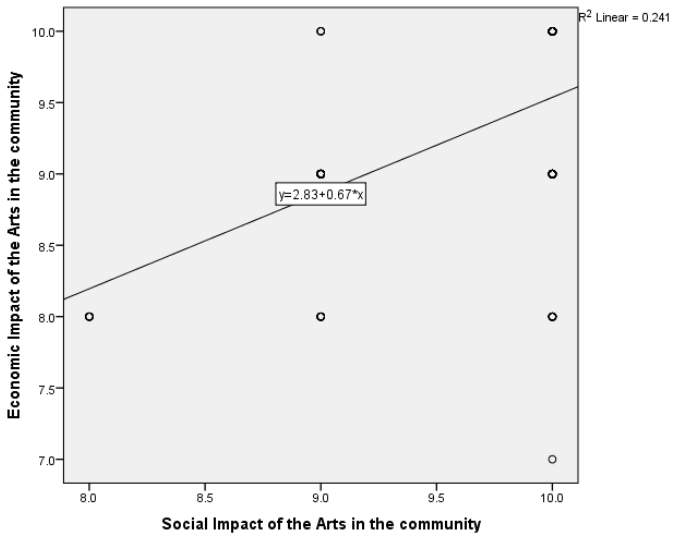

Figure 14.1 – Scatter plot diagram indicating linear relationship of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q18.2 - Creative practitioner perspectives on the Arts delivering social impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 14.2 –Significance correlation table of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q18.1 +Q19.1		Economic Impact of the Arts are rarely measured accurately	Economic Impact of the Arts in the community
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	1	.199*
	Sig. (2-tailed)		.016
	N	147	147
Economic Impact of the Arts in the community	Pearson Correlation	.199*	1
	Sig. (2-tailed)	.016	
	N	147	150

*. Correlation is significant at the 0.05 level (2-tailed).

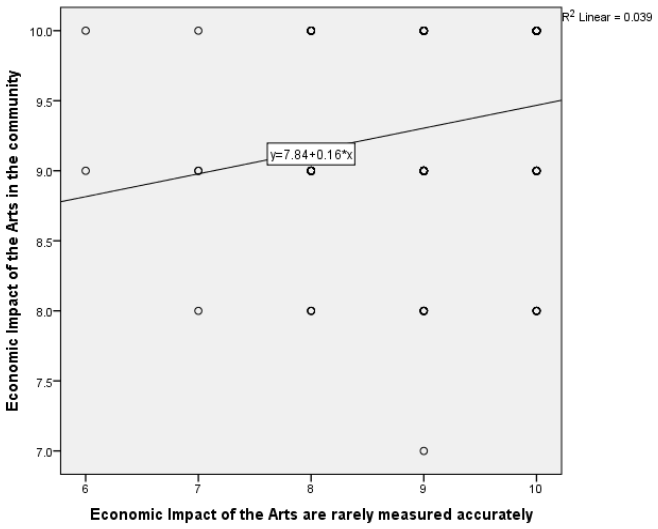

Figure 14.2 – Scatter plot diagram indicating linear relationship of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 14.3 –Significance correlation table of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.2 - Creative practitioner perspectives on the social impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q18.1 + Q19.2		Economic Impact of the Arts in the community	Social Impact of the Arts are rarely measured accurately
Economic Impact of the Arts in the community	Pearson Correlation	1	.182*
	Sig. (2-tailed)		.028
	N	150	147
Social Impact of the Arts are rarely measured accurately	Pearson Correlation	.182*	1
	Sig. (2-tailed)	.028	
	N	147	147

*. Correlation is significant at the 0.05 level (2-tailed).

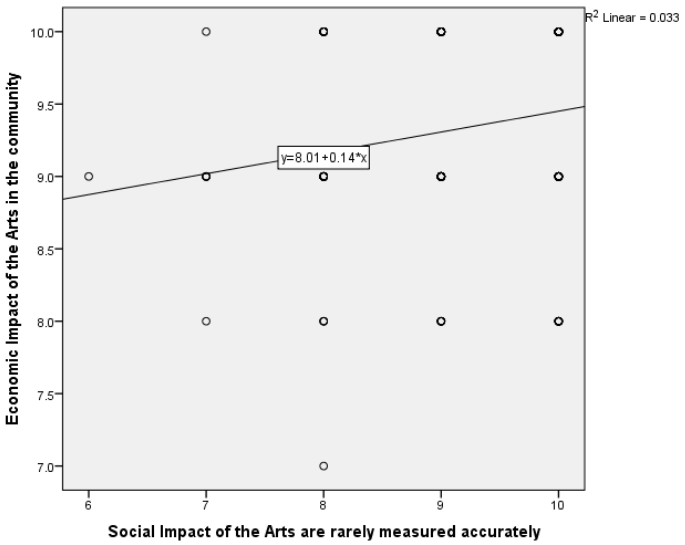

Figure 14.3 – Scatter plot diagram indicating linear relationship of Q18.1 - Creative practitioner perspectives on the Arts delivering economic impacts for their community (n=150) and Q19.2 - Creative practitioner perspectives on the social impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 14.4 –Significance correlation table of Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) and Q19.2 - Creative practitioner perspectives on the social impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q19.1 + Q19.2		Economic Impact of the Arts are rarely measured accurately	Social Impact of the Arts are rarely measured accurately
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	1	.659**
	Sig. (2-tailed)		.000
	N	147	147
Social Impact of the Arts are rarely measured accurately	Pearson Correlation	.659**	1
	Sig. (2-tailed)	.000	
	N	147	147

**. Correlation is significant at the 0.01 level (2-tailed).

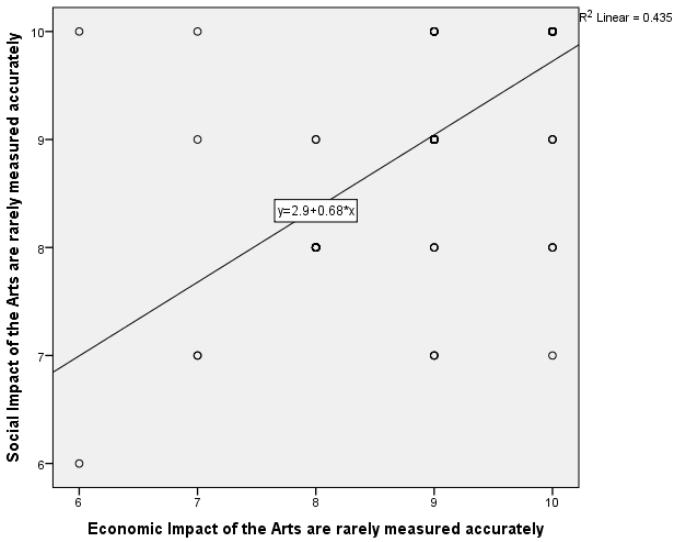

Figure 14.4 – Scatter plot diagram indicating linear relationship of Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) and Q19.2 - Creative practitioner perspectives on the social impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

This section focuses on creative practitioner perspectives on their local government and the ways that Local Government is perceived to have hindered their success relating to creative practice. Specifically the question relating to creative practitioners perception of Local Government hindering their success (Q3) was tested against all survey questions across all themes. These 64 survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 15 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions related to LG actions that have hindered artist success.

Theme: LG has hindered artist success with all questions			
Questions cross-tabulated	Pearson's r	Initial Analysis – r value combined with raw graphical data	Decision
Q3.1 + Q1.1	.302	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q1.2	.259	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q1.3	.293	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q1.4	.399	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q1.5	.284	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q1.6	.326	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q2.1	.283	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q2.2	.258	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q2.3	.239	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q2.4	.242	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q2.5	.331	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

Q3.1 + Q2.6	.377	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q2.7	.056	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q4.1	.142	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q4.2	.144	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q4.3	.056	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q5.1	.088	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q5.2	.198	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q5.3	.117	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q5.4	.080	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q5.5	.078	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q5.6	.053	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q6.1	-.132	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q6.2	-.090	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q6.3	.043	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q6.4	-.008	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q6.5	-.011	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q6.6	-.094	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q7	.022	No significant relationship between variables	No further analysis at the study site required
Q3.1 +Q8.1	-.124	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q8.2	-.216	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q8.3	-.266	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q8.4	-.141	No significant relationship between variables	No further analysis at the study site required

Q3.1 + Q9.1*	-.032	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q9.2*	-.002	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q9.3*	.024	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q10.1	-.103	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q10.2	-.057	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q10.3	-.045	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q10.4	-.121	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q10.5	-.056	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q10.6	.036	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q11	-.102	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q13	.216	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q14	-.233	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q15.1	-.198	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q15.2	.032	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q15.3	-.095	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q15.4	-.076	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q15.5	-.117	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q15.6	-.259	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q15.7	-.005	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q18.1	-.150	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q18.2	-.302	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q19.1	-.250	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis

			is required in the Findings Chapter
Q3.1 + Q19.2	-.333	Correlation is significant at the 0.01 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q20	-.053	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q22.1	-.132	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q22.2	-.279	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q22.3	-.245	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q22.4	-.026	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q23	-.183	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q24	-.192	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter
Q3.1 + Q25	-.101	No significant relationship between variables	No further analysis at the study site required
Q3.1 + Q26	-.175	Correlation is significant at the 0.05 level (2-tailed).	Examination of r value combined with raw graphical data suggested that further analysis is required in the Findings Chapter

* Question 9 incorrectly allowed multiple rather than a single response in the questionnaire. This has required that the total n value of 157 be used in calculations and not the individual multiple responses for each question part (9.1 n=53; 9.2 n=37; 9.3 n = 130)

Twenty four correlations were significant and these are now presented in Table 15.1 to Table 15.24 inclusive

Table 15.1 – Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q1.1		LG has hindered your success	LG provides me space
LG has hindered your success	Pearson Correlation	1	.302**
	Sig. (2-tailed)		.000
	N	173	173
LG provides me space	Pearson Correlation	.302**	1
	Sig. (2-tailed)	.000	
	N	173	175

**. Correlation is significant at the 0.01 level (2-tailed).

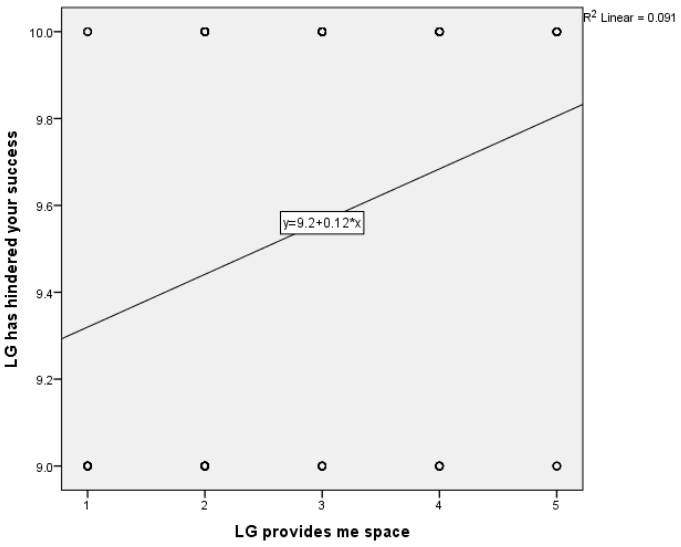

Figure 15.1 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.2 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.2 - Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q1.2		LG has hindered your success	LG involves me in decision making
LG has hindered your success	Pearson Correlation	1	.259**
	Sig. (2-tailed)		.001
	N	173	173
LG involves me in decision making	Pearson Correlation	.259**	1
	Sig. (2-tailed)	.001	
	N	173	175

**. Correlation is significant at the 0.01 level (2-tailed).

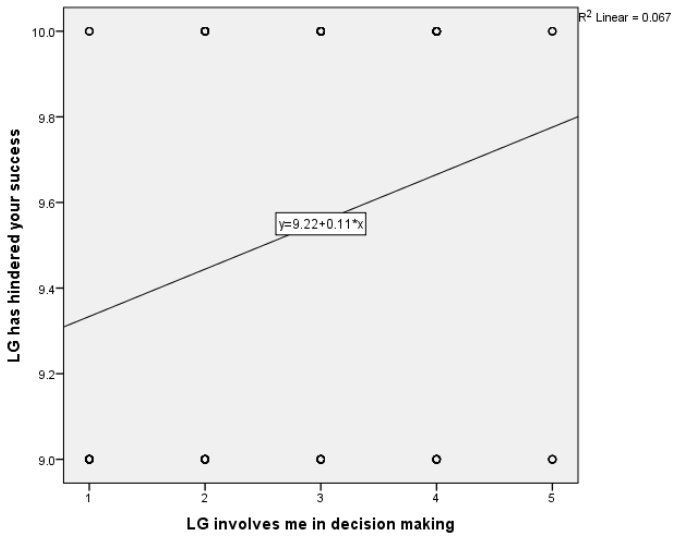

Figure 15.2 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.2 - Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.3 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.3 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q1.3		LG has hindered your success	LG provides me funding opportunities
LG has hindered your success	Pearson Correlation	1	.293**
	Sig. (2-tailed)		.000
	N	173	172
LG provides me funding opportunities	Pearson Correlation	.293**	1
	Sig. (2-tailed)	.000	
	N	172	174

**. Correlation is significant at the 0.01 level (2-tailed).

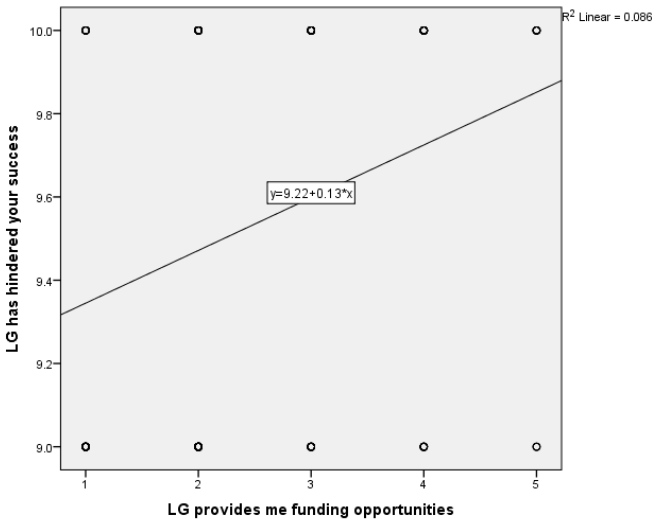

Figure 15.3 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.3 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.4 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.4 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q1.4		LG has hindered your success	LG decreases my red tape
LG has hindered your success	Pearson Correlation	1	.399**
	Sig. (2-tailed)		.000
	N	173	172
LG decreases my red tape	Pearson Correlation	.399**	1
	Sig. (2-tailed)	.000	
	N	172	174

**. Correlation is significant at the 0.01 level (2-tailed).

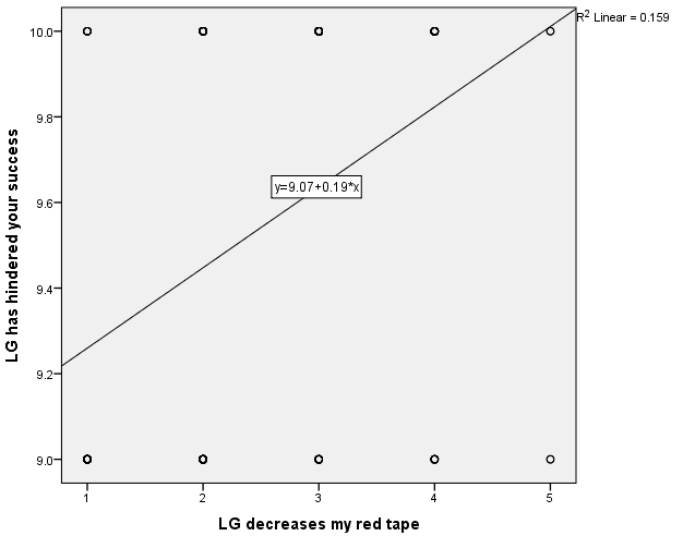

Figure 15.4 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.4 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.5 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q1.5		LG has hindered your success	LG strongly supports my initiatives
LG has hindered your success	Pearson Correlation	1	.284**
	Sig. (2-tailed)		.000
	N	173	173
LG strongly supports my initiatives	Pearson Correlation	.284**	1
	Sig. (2-tailed)	.000	
	N	173	175

**. Correlation is significant at the 0.01 level (2-tailed).

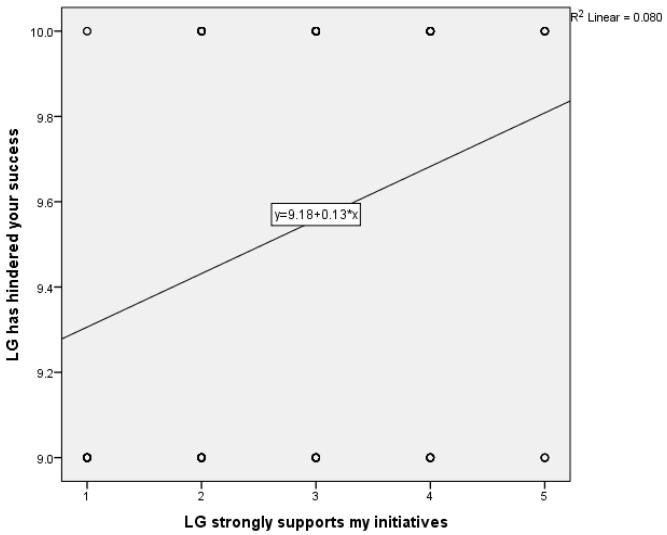

Figure 15.5 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.6 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.6 - Creative practitioner perspectives on Local Government's contribution to individual practice related to undertaking an advocacy role (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q1.6		LG has hindered your success	LG advocates on my behalf
LG has hindered your success	Pearson Correlation	1	.326**
	Sig. (2-tailed)		.000
	N	173	172
LG advocates on my behalf	Pearson Correlation	.326**	1
	Sig. (2-tailed)	.000	
	N	172	174

**. Correlation is significant at the 0.01 level (2-tailed).

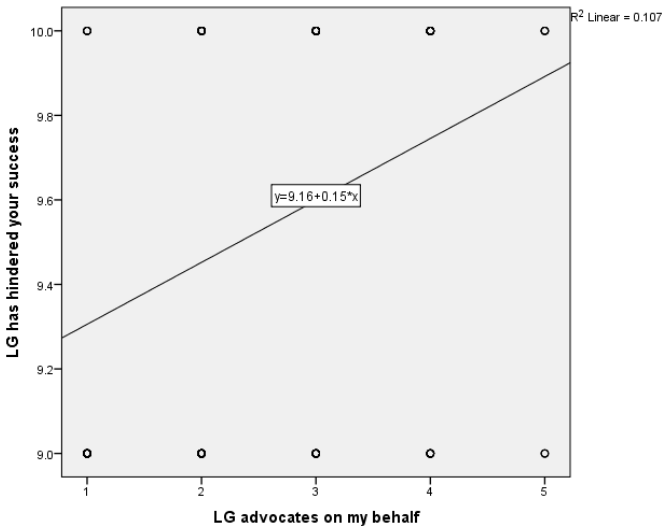

Figure 15.6 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.6 - Creative practitioner perspectives on Local Government's contribution to individual practice related to undertaking an advocacy role (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.7 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q2.1		LG has hindered your success	LG provides a policy framework
LG has hindered your success	Pearson Correlation	1	.283**
	Sig. (2-tailed)		.000
	N	173	172
LG provides a policy framework	Pearson Correlation	.283**	1
	Sig. (2-tailed)	.000	
	N	172	173

**. Correlation is significant at the 0.01 level (2-tailed).

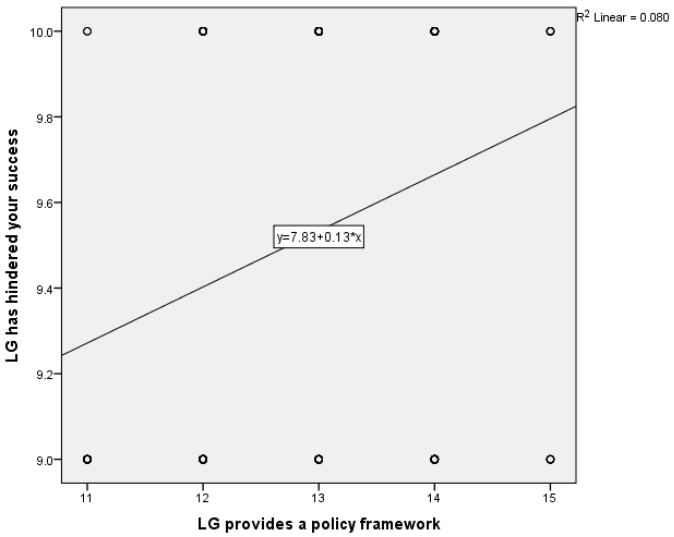

Figure 15.7 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.8 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q2.2		LG has hindered your success	LG employs local artists
LG has hindered your success	Pearson Correlation	1	.258**
	Sig. (2-tailed)		.001
	N	173	173
LG employs local artists	Pearson Correlation	.258**	1
	Sig. (2-tailed)	.001	
	N	173	174

**. Correlation is significant at the 0.01 level (2-tailed).

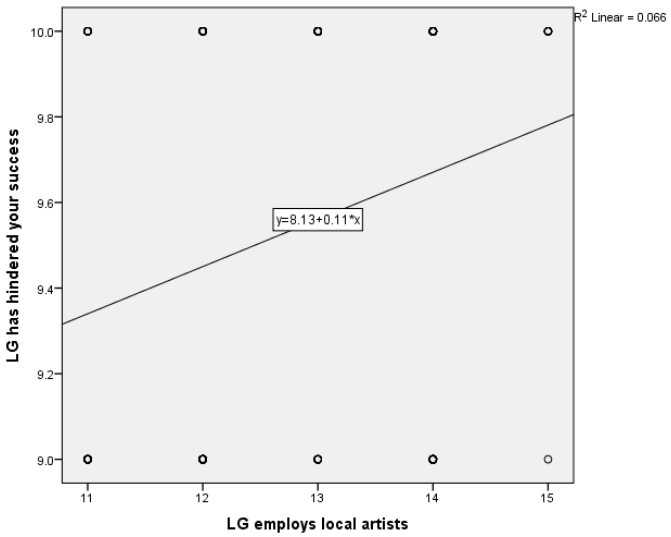

Figure 15.8 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.9 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q2.3		LG has hindered your success	LG delivers festivals for the community
LG has hindered your success	Pearson Correlation	1	.239**
	Sig. (2-tailed)		.002
	N	173	172
LG delivers festivals for the community	Pearson Correlation	.239**	1
	Sig. (2-tailed)	.002	
	N	172	173

**. Correlation is significant at the 0.01 level (2-tailed).

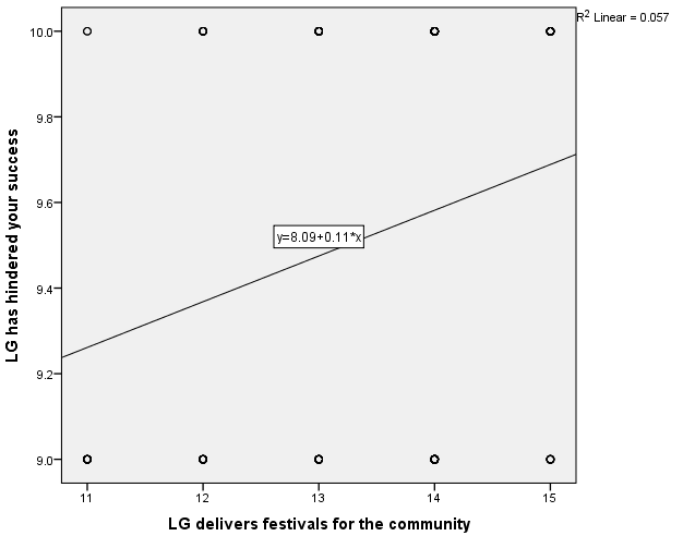

Figure 15.9 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.10 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q2.4		LG has hindered your success	LG invests in cultural institutions
LG has hindered your success	Pearson Correlation	1	.242**
	Sig. (2-tailed)		.001
	N	173	171
LG invests in cultural institutions	Pearson Correlation	.242**	1
	Sig. (2-tailed)	.001	
	N	171	172

**. Correlation is significant at the 0.01 level (2-tailed).

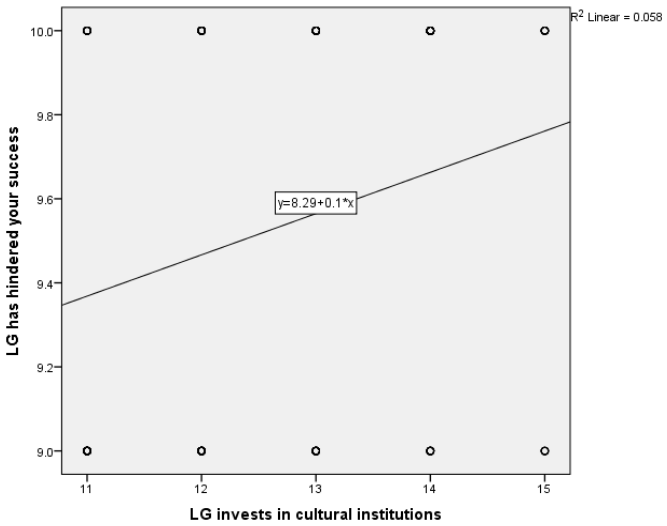

Figure 15.10 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.11 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.5 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q2.5		LG has hindered your success	LG supports the arts and cultural activity
LG has hindered your success	Pearson Correlation	1	.331**
	Sig. (2-tailed)		.000
	N	173	171
LG supports the arts and cultural activity	Pearson Correlation	.331**	1
	Sig. (2-tailed)	.000	
	N	171	172

**. Correlation is significant at the 0.01 level (2-tailed).

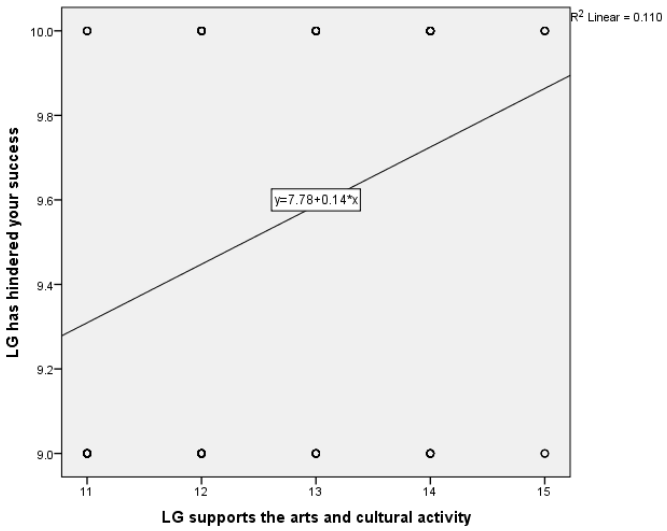

Figure 15.11 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.5 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.12 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q2.6		LG has hindered your success	LG generates a high level of confidence contributing to community connectedness
LG has hindered your success	Pearson Correlation	1	.377**
	Sig. (2-tailed)		.000
	N	173	172
LG generates a high level of confidence contributing to community connectedness	Pearson Correlation	.377**	1
	Sig. (2-tailed)	.000	
	N	172	173

**. Correlation is significant at the 0.01 level (2-tailed).

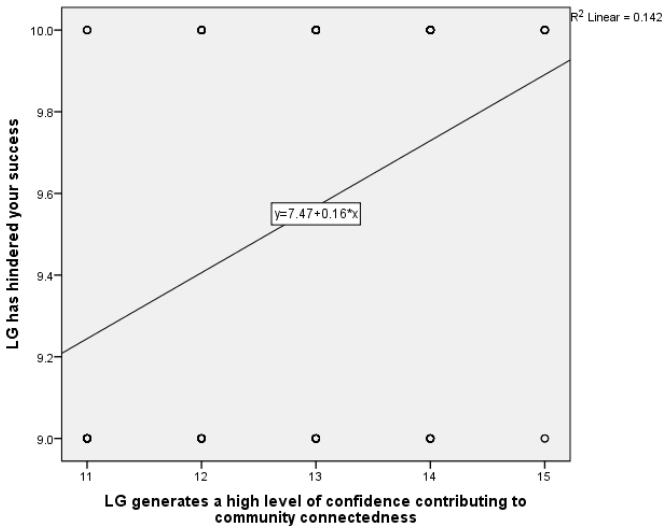

Figure 15.12 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.13 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q5.2		LG has hindered your success	LG supports new ideas and creative insights
LG has hindered your success	Pearson Correlation	1	.198*
	Sig. (2-tailed)		.016
	N	173	148
LG supports new ideas and creative insights	Pearson Correlation	.198*	1
	Sig. (2-tailed)	.016	
	N	148	149

*. Correlation is significant at the 0.05 level (2-tailed).

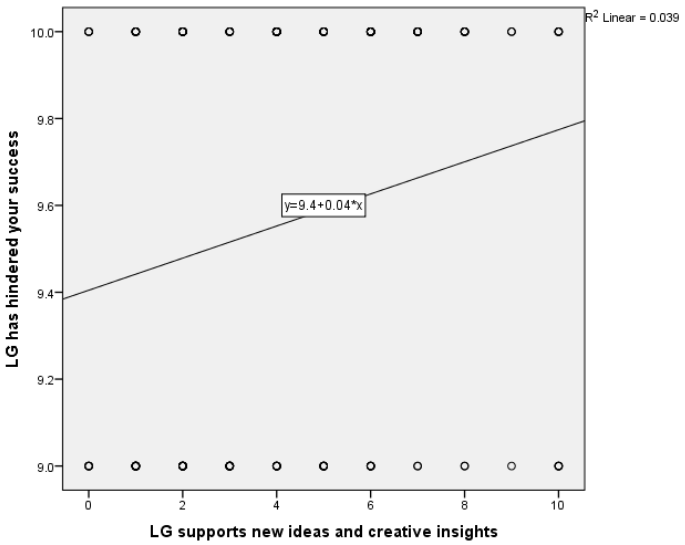

Figure 15.13 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.14 – Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q8.2		LG has hindered your success	Critical to have relationships with other creative groups and orgs
LG has hindered your success	Pearson Correlation	1	-.216**
	Sig. (2-tailed)		.007
	N	173	158
Critical to have relationships with other creative groups and orgs	Pearson Correlation	-.216**	1
	Sig. (2-tailed)	.007	
	N	158	159

**. Correlation is significant at the 0.01 level (2-tailed).

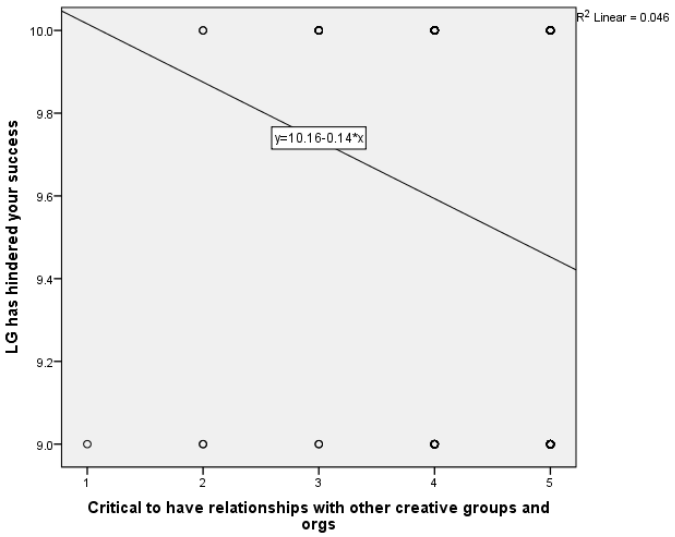

Figure 15.14 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q8.2 - Creative practitioner perspectives on the importance of relationships with creative groups and organisations (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.15 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q8.3		LG has hindered your success	Critical to have relationships with LG
LG has hindered your success	Pearson Correlation	1	-.266**
	Sig. (2-tailed)		.001
	N	173	158
Critical to have relationships with LG	Pearson Correlation	-.266**	1
	Sig. (2-tailed)	.001	
	N	158	159

**. Correlation is significant at the 0.01 level (2-tailed).

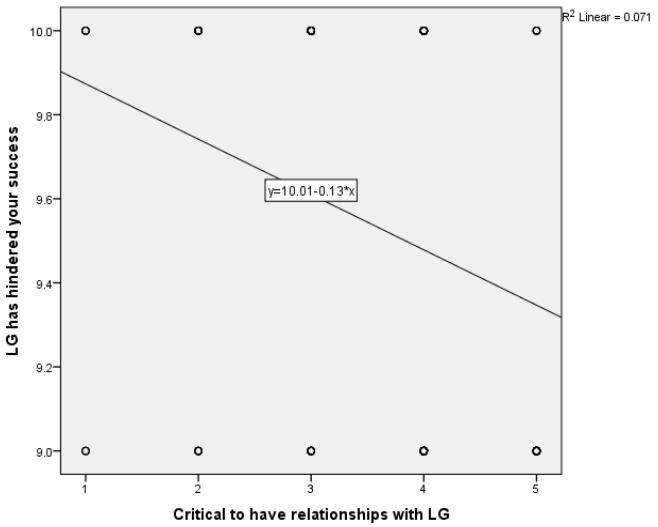

Figure 15.15 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.16 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance (n=159) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q13		LG has hindered your success	I have received financial assistance from LG
LG has hindered your success	Pearson Correlation	1	.216**
	Sig. (2-tailed)		.006
	N	173	158
I have received financial assistance from LG	Pearson Correlation	.216**	1
	Sig. (2-tailed)	.006	
	N	158	159

**. Correlation is significant at the 0.01 level (2-tailed).

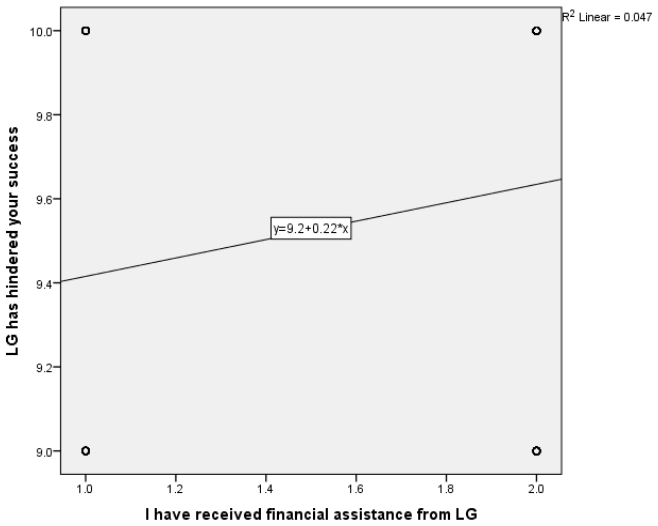

Figure 15.16 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance (n=159) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.17 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q15.1 - Creative practitioner perspectives on the importance to them of access to financial opportunities (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q15.1		LG has hindered your success	Important to CI - Access to funding
LG has hindered your success	Pearson Correlation	1	-.198*
	Sig. (2-tailed)		.014
	N	173	154
Important to CI - Access to funding	Pearson Correlation	-.198*	1
	Sig. (2-tailed)	.014	
	N	154	155

*. Correlation is significant at the 0.05 level (2-tailed).

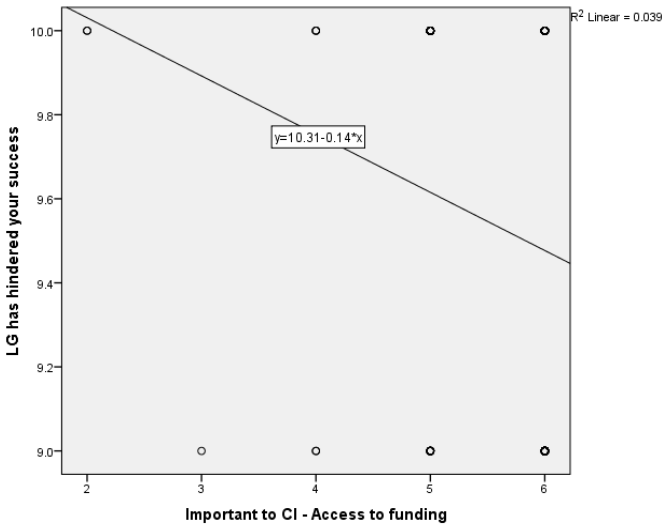

Figure 15.17 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q15.1 - Creative practitioner perspectives on the importance to them of access to financial opportunities (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.18 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q15.6		LG has hindered your success	Important to CI - recognition of creative contribution
LG has hindered your success	Pearson Correlation	1	-.259**
	Sig. (2-tailed)		.001
	N	173	154
Important to CI - recognition of creative contribution	Pearson Correlation	-.259**	1
	Sig. (2-tailed)	.001	
	N	154	155

**. Correlation is significant at the 0.01 level (2-tailed).

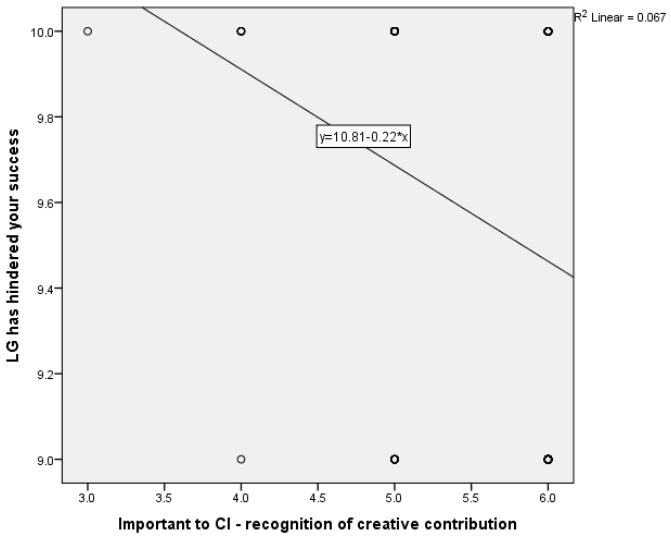

Figure 15.18 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q15.6 - Creative practitioner perspectives on the importance to them of recognition by others of the creative sector's contribution (n=155) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.19–Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q26 - Creative practitioner perspectives on the Arts delivering social impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q18.2		LG has hindered your success	Social Impact of the Arts in the community
LG has hindered your success	Pearson Correlation	1	-.302**
	Sig. (2-tailed)		.000
	N	173	149
Social Impact of the Arts in the community	Pearson Correlation	-.302**	1
	Sig. (2-tailed)	.000	
	N	149	150

**. Correlation is significant at the 0.01 level (2-tailed).

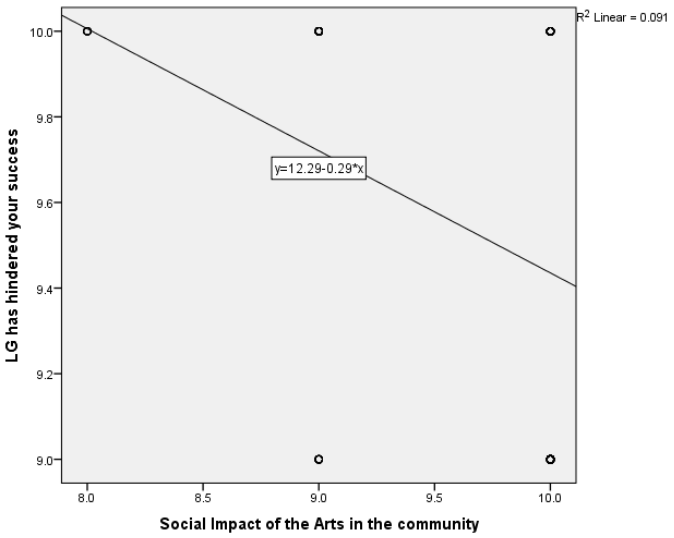

Figure 15.19 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q26 - Creative practitioner perspectives on the Arts delivering social impacts for their community (n=150) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.20 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q19.1		LG has hindered your success	Economic Impact of the Arts are rarely measured accurately
LG has hindered your success	Pearson Correlation	1	-.250**
	Sig. (2-tailed)		.002
	N	173	146
Economic Impact of the Arts are rarely measured accurately	Pearson Correlation	-.250**	1
	Sig. (2-tailed)	.002	
	N	146	147

**. Correlation is significant at the 0.01 level (2-tailed).

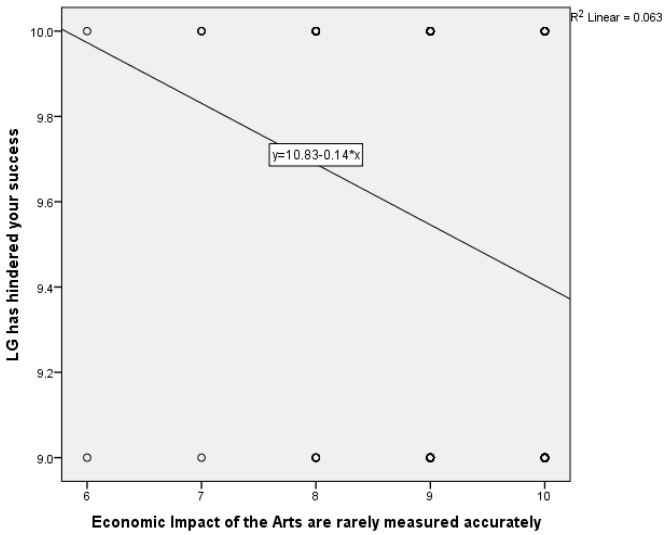

Figure 15.20 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q19.1 - Creative practitioner perspectives on the economic impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.21 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q19.2 - Creative practitioner perspectives on the social impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q19.2		LG has hindered your success	Social Impact of the Arts are rarely measured accurately
LG has hindered your success	Pearson Correlation	1	-.333**
	Sig. (2-tailed)		.000
	N	173	146
Social Impact of the Arts are rarely measured accurately	Pearson Correlation	-.333**	1
	Sig. (2-tailed)	.000	
	N	146	147

**. Correlation is significant at the 0.01 level (2-tailed).

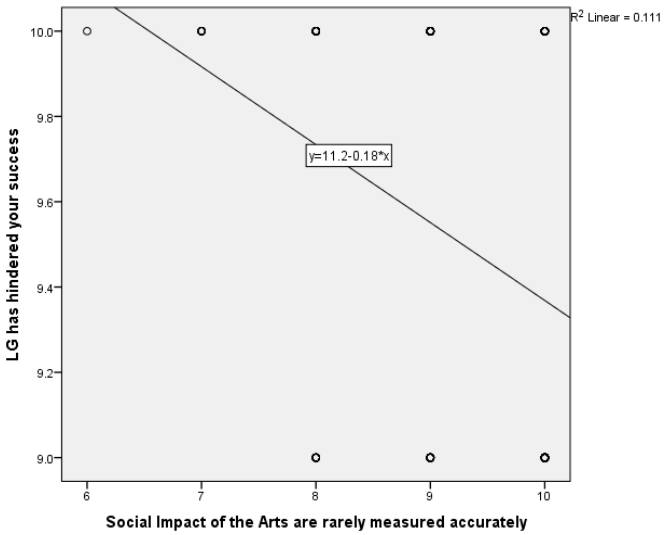

Figure 15.21 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q19.2 - Creative practitioner perspectives on the social impacts of the Arts in their community being accurately measured (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.22 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q23 - Creative practitioner perspectives of the time spent in their art practice (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q23		LG has hindered your success	Years doing art practice
LG has hindered your success	Pearson Correlation	1	-.183*
	Sig. (2-tailed)		.027
	N	173	146
Years doing art practice	Pearson Correlation	-.183*	1
	Sig. (2-tailed)	.027	
	N	146	147

*. Correlation is significant at the 0.05 level (2-tailed).

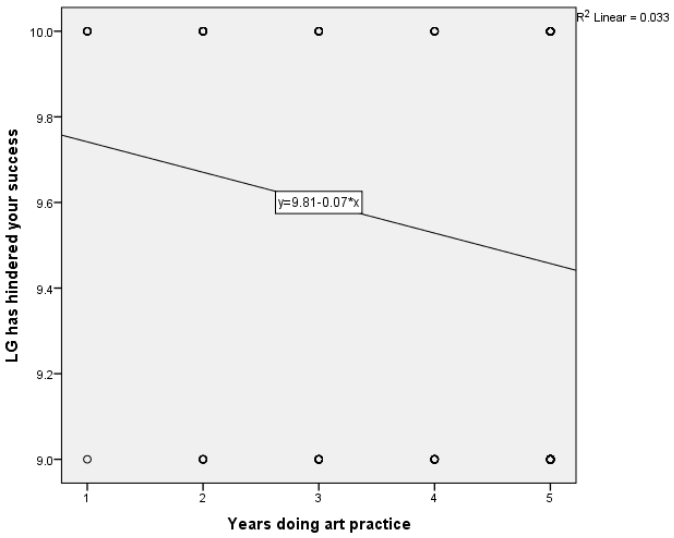

Figure 15.22 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q23 - Creative practitioner perspectives of the time spent in their art practice (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.23 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q24 - Creative practitioner perspectives of the years lived in their city (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q24		LG has hindered your success	Years lived in city
LG has hindered your success	Pearson Correlation	1	-.178*
	Sig. (2-tailed)		.031
	N	173	146
Years lived in city	Pearson Correlation	-.178*	1
	Sig. (2-tailed)	.031	
	N	146	147

*. Correlation is significant at the 0.05 level (2-tailed).

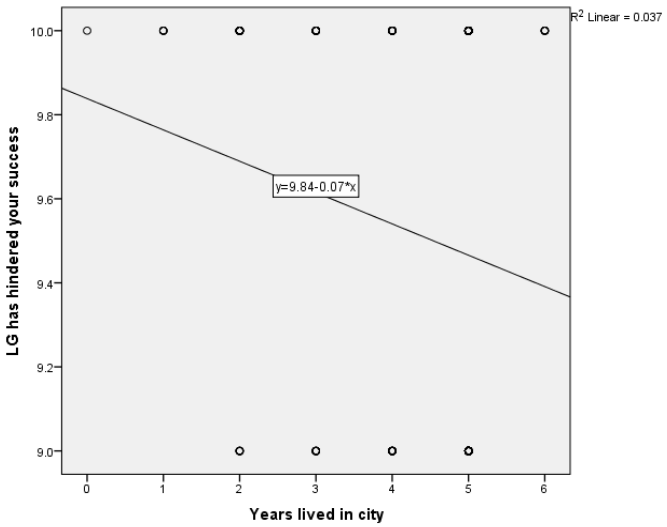

Figure 15.23 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q24 - Creative practitioner perspectives of the years lived in their city (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Table 15.24 –Significance correlation table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q26 - Creative practitioner perspectives of their age (n=147) for Calgary, Newcastle, Wollongong respondents, showing Pearson's r and Significance (2 tailed)

Q3.1 + Q26		LG has hindered your success	Age of respondent
LG has hindered your success	Pearson Correlation	1	-.175*
	Sig. (2-tailed)		.035
	N	173	146
Age of respondent	Pearson Correlation	-.175*	1
	Sig. (2-tailed)	.035	
	N	146	147

*. Correlation is significant at the 0.05 level (2-tailed).

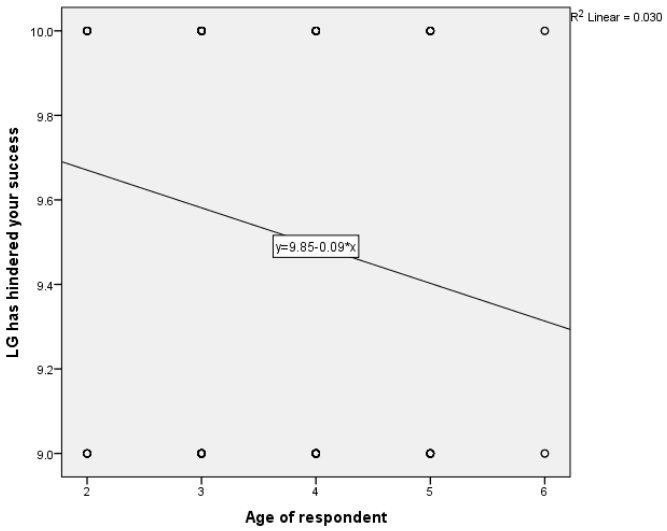

Figure 15.24 – Scatter plot diagram indicating linear relationship of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q26 - Creative practitioner perspectives of their age (n=147) for Calgary, Newcastle, Wollongong respondents showing Pearson's r and Significance (2 tailed)

Conclusion

Cross-tabulation analysis has been undertaken following the initial analysis of the questionnaire data using Pearson's *r* analysis. The cross-tabulated data has identified that a number of inter-relationships between responses appear to support further consideration. Further consideration will be given to 145 inter related questions in the Findings chapter, Chapter 7.

Appendix 6 - Goodness of fit test (*Chi* square) for data derived from the creative practitioner survey

This appendix presents analysis for data derived from thematic questions based on the combined creative practitioner responses from all survey sites (Calgary, Canada; Newcastle, Australia; Wollongong Australia). This analysis is conducted based on themes that formed the basis of the questionnaire and were originally identified in the academic literature as being key to the overarching research question. For clarity, each theme is addressed per data table. The themes are presented as follows:

Table 1 - Space

Table 2 - Decision Making

Table 3 - Tourism

Table 4 - Financial Contribution

Table 5 - Art Practice

Table 6 - Support

Table 7 - Advocacy

Table 8 - Service Delivery

Table 9 - Infrastructure

Table 10 - Place

Table 11 - LG contribution to CI success

Table 12 - Economic Development

Table 13 - Networks

Table 14 - Measures of success

Table 15 - LG hindering CI success

Significant findings from the chi square goodness of fit test are highlighted in yellow in the summary tables. Analytical data are then provided for significant associations.

The chi square goodness of fit test is used to test the probability of independence of a distribution of data (http://www.ling.upenn.edu/-clight/chisquared.htm) and requires 3 assumptions to be met:

1. Sample needs to be random and drawn from the population
2. The values for variables are mutually exclusive and
3. Minimum expectation of 5 occurrences in each category. If the estimated data in any given cell is less than 5 then there is not enough data to perform a *chi* square test.

In this appendix Local Government will be referred to as LG and Creative Industries as CI.

This section focuses on creative practitioner perspectives on their local government and its contribution to "space" relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to the provision of space for them to use (Q1.1); the contribution of local government to affordable work spaces for the creative industries (Q5.1); the perspective of creative practitioners on what should be Local Government's contribution to an appropriate level of affordable work spaces for the creative industries (Q6.1) and if, in general, creative practitioners perceive spaces to produce, exhibit and sell work as important (Q15.5). These four survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 1 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Space for Artists.

<table>
<tr><td colspan="3">Space for Artists</td></tr>
<tr><td>Questions cross - tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q1.1 + Q5.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>24.863[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>25.330</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>22.825</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>144</td><td></td><td></td></tr></table>a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 4.01.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.1 + Q6.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>1.865[a]</td><td>4</td><td>.761</td></tr><tr><td>Likelihood Ratio</td><td>1.989</td><td>4</td><td>.738</td></tr><tr><td>Linear-by-Linear Association</td><td>.031</td><td>1</td><td>.861</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.57.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.1 + Q15.5</td><td>Chi-Square Tests</td><td>Unable to do chi Square test</td></tr>
</table>

		as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2.638[a]	4	.620
Likelihood Ratio	2.895	4	.576
Linear-by-Linear Association	.457	1	.499
N of Valid Cases	155		

a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .66.

Q5.1 + Q6.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.435[a]	4	.022
Likelihood Ratio	13.516	4	.009
Linear-by-Linear Association	3.996	1	.046
N of Valid Cases	141		

a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is .84.

Q5.1 + Q15.5	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3.053[a]	4	.549
Likelihood Ratio	3.642	4	.457
Linear-by-Linear Association	1.538	1	.215
N of Valid Cases	137		

a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .35.

Q6.1 + Q15.5	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12.527[a]	4	.014
Likelihood Ratio	12.529	4	.014
Linear-by-Linear Association	6.189	1	.013
N of Valid Cases	149		

a. 7 cells (77.8%) have expected count less than 5. The minimum expected count is .10.

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Space for Artists.

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and its contribution to decision making relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to their involvement in decision making (Q1.2); Local Government providing an appropriate policy framework for cultural and creative development (Q2.1); the contribution of local government to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q5.2); and, the perspective of creative practitioners on what should be Local Government's contribution to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q6.2). These four survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 2 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Decision Making

<table>
<tr><td colspan="3">Theme: Decision Making</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q1.2 + Q2.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>70.227[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>69.665</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>53.951</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>173</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 12.76.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 2.1 below</td></tr>
<tr><td>Q1.2 + Q5.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>28.625[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>28.603</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>23.744</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.48.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is can be viewed in Table 2.2 below</td></tr>
<tr><td>Q1.2 +</td><td>Chi-Square Tests</td><td>Unable to do chi</td></tr>
</table>

Q6.2		Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20.838[a]	18	.288
Likelihood Ratio	22.796	18	.199
Linear-by-Linear Association	.001	1	.982
N of Valid Cases	157		

a. 18 cells (60.0%) have expected count less than 5. The minimum expected count is .56.

Q2.1 + Q5.2		Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 2.3 below

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	30.436[a]	4	.000
Likelihood Ratio	31.635	4	.000
Linear-by-Linear Association	24.618	1	.000
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.91.

Table 2.1 – Significance association table of Q 2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) and Q1.2– Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing c*hi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	70.227[a]	4	.000
Likelihood Ratio	69.665	4	.000
Linear-by-Linear Association	53.951	1	.000
N of Valid Cases	173		

0 cells (0.0%) have expected count less than 5. The minimum expected count is 12.76.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.1, creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework and Q1.2 Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making with χ^2 (3) = 70.23, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 2.2 – Significance association table of Q1.2 – Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) and Q 5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing *chi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	28.625[a]	4	.000
Likelihood Ratio	28.603	4	.000
Linear-by-Linear Association	23.744	1	.000
N of Valid Cases	149		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.48.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q1.2 Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making and Q5.2 Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions with - χ^2 (3) = 28.62, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 2.3 – Significance association table of Q 2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) and Q 5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing *chi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	30.436[a]	4	.000
Likelihood Ratio	31.635	4	.000
Linear-by-Linear Association	24.618	1	.000
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.91.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.1 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework and Q5.2 Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions with χ^2 (3) = 30.44, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Initial analysis: Three associations were significant and these are presented in Table 2.1 to Table 2.3 inclusive.

Decision: These data will be further addressed in the Findings chapter (Chapter 7).

This section focuses on creative practitioner perspectives on their local government and its contribution to Tourism relating to creative practice. Specifically, the contribution of local government to using Art and culture as an economic development strategy to "brand" a place (Q5.5); the perspective of creative practitioners on what should be Local Government's contribution to using Art and culture to brand a place (Q6.5); the perspective of creative practitioners relating to the contribution of creative industries to tourism (Q7); and if, in general, creative practitioners perceive an active tourist industry as important (Q15.4). These four survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 3 –Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Tourism

<table>
<tr><td colspan="3">Tourism</td></tr>
<tr><td>Questions cross - tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q5.5 + Q6.5</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.888[a]</td><td>4</td><td>.064</td></tr><tr><td>Likelihood Ratio</td><td>8.746</td><td>4</td><td>.068</td></tr><tr><td>Linear-by-Linear Association</td><td>4.441</td><td>1</td><td>.035</td></tr><tr><td>N of Valid Cases</td><td>143</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is .67.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.5 + Q7</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>7.967[a]</td><td>6</td><td>.241</td></tr><tr><td>Likelihood Ratio</td><td>8.112</td><td>6</td><td>.230</td></tr><tr><td>Linear-by-Linear Association</td><td>3.315</td><td>1</td><td>.069</td></tr><tr><td>N of Valid Cases</td><td>144</td><td></td><td></td></tr></table>a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is .18.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.5 + Q15.4</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr></table></td><td>Unable to do chi</td></tr>
</table>

	Pearson Chi-Square 3.177[a] 4 .529 Likelihood Ratio 3.053 4 .549 Linear-by-Linear Association 1.336 1 .248 N of Valid Cases 142 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 2.29.	Square test as the minimum expectation of 5 occurrences in each category is not met.
Q6.5 + Q7	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 2.339[a] 6 .886 Likelihood Ratio 2.589 6 .858 Linear-by-Linear Association .068 1 .795 N of Valid Cases 149 a. 6 cells (50.0%) have expected count less than 5. The minimum expected count is .03.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q6.5 + Q15.4	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 1.987[a] 4 .738 Likelihood Ratio 2.472 4 .650 Linear-by-Linear Association .437 1 .509 N of Valid Cases 148 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .26.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q7 + Q15.4	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 13.809[a] 4 .008 Likelihood Ratio 13.556 4 .009 Linear-by-Linear Association 7.792 1 .005 N of Valid Cases 150 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 2.52.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Tourism.

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and its relationship to funding and financial contribution relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to the provision of funding opportunities (Q1.3); the perspective of creative practitioners on what should be Local Government's contribution to an appropriate level of affordable work spaces for the creative industries (Q6.1); the receipt of funding from their Local Government (Q13); the perspective of creative practitioners of sharing a respectful relationship with shared project goals with Local Government funding (Q14); and if, in general, creative practitioners perceive access to funding opportunities as important (Q15.1). These five survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 4 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Funding / Financial Contribution.

<table>
<tr><td colspan="3">Theme: Funding / Financial contribution</td></tr>
<tr><td>Questions cross-tabulated</td><td>*Chi* Square test</td><td>Decision</td></tr>
<tr><td>Q1.3 + Q6.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.617[a]</td><td>4</td><td>.961</td></tr><tr><td>Likelihood Ratio</td><td>.626</td><td>4</td><td>.960</td></tr><tr><td>Linear-by-Linear Association</td><td>.015</td><td>1</td><td>.903</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.49.</td><td>Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.3 + Q13</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>5.035[a]</td><td>2</td><td>.081</td></tr><tr><td>Likelihood Ratio</td><td>4.990</td><td>2</td><td>.082</td></tr><tr><td>Linear-by-Linear Association</td><td>2.469</td><td>1</td><td>.116</td></tr><tr><td>N of Valid Cases</td><td>158</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.58.</td><td>Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
</table>

Q1.3 + Q15.1	**Chi-Square Tests** Pearson Chi-Square: 2.029[a], 4, .730 Likelihood Ratio: 2.506, 4, .644 Linear-by-Linear Association: .346, 1, .556 N of Valid Cases: 154 a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .64.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q6.1 + Q13	**Chi-Square Tests** Pearson Chi-Square: 3.953[a], 2, .139 Likelihood Ratio: 4.019, 2, .134 Linear-by-Linear Association: 3.654, 1, .056 N of Valid Cases: 153 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.93.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q6.1 + Q15.1	**Chi-Square Tests** Pearson Chi-Square: 12.527[a], 4, .014 Likelihood Ratio: 12.529, 4, .014 Linear-by-Linear Association: 6.189, 1, .013 N of Valid Cases: 149 a. 7 cells (77.8%) have expected count less than 5. The minimum expected count is .10.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q13 + Q15.1	**Chi-Square Tests** Pearson Chi-Square: 1.727[a], 2, .422 Likelihood Ratio: 1.797, 2, .407 Linear-by-Linear Association: .071, 1, .790 N of Valid Cases: 155 a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 1.22.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q14 + Q1.3	**Chi-Square Tests**	Unable to do *chi* Square

		test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.339[a]	4	.023
Likelihood Ratio	14.111	4	.007
Linear-by-Linear Association	10.605	1	.001
N of Valid Cases	58		

a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 2.09.

Q14 + Q6.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6.320[a]	4	.176
Likelihood Ratio	9.053	4	.060
Linear-by-Linear Association	2.396	1	.122
N of Valid Cases	57		

a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .19.

Q14 + Q15.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1.831[a]	4	.767
Likelihood Ratio	2.396	4	.663
Linear-by-Linear Association	.192	1	.661
N of Valid Cases	58		

a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .19.

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Funding / Financial Contribution

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government from the artists identified Art practice perspective. Specifically, the question relating to creative practitioners' perception of from their art practice (Q20) tested against all survey questions across all themes. These 64 survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 5 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Artists Art Practice and all questions.

<table>
<tr><td colspan="3">Theme: Art Practice with all questions</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q20 + Q1.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>23.825[a]</td><td>12</td><td>.021</td></tr><tr><td>Likelihood Ratio</td><td>24.773</td><td>12</td><td>.016</td></tr><tr><td>Linear-by-Linear Association</td><td>.163</td><td>1</td><td>.686</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.57.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q1.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.066[a]</td><td>12</td><td>.780</td></tr><tr><td>Likelihood Ratio</td><td>8.363</td><td>12</td><td>.756</td></tr><tr><td>Linear-by-Linear Association</td><td>.518</td><td>1</td><td>.471</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.81.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q1.3</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>19.493[a]</td><td>12</td><td>.077</td></tr><tr><td>Likelihood Ratio</td><td>22.399</td><td>12</td><td>.033</td></tr><tr><td>Linear-by-Linear Association</td><td>.042</td><td>1</td><td>.838</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is 1.38.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q1.4</td><td>Chi-Square Tests</td><td>Unable to do chi Square</td></tr>
</table>

		test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.459[a]	12	.576
Likelihood Ratio	12.474	12	.408
Linear-by-Linear Association	.253	1	.615
N of Valid Cases	146		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.15.

Q20 + Q1.5	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.299[a]	12	.503
Likelihood Ratio	10.902	12	.537
Linear-by-Linear Association	.095	1	.758
N of Valid Cases	147		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.90.

Q20 + Q1.6	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.248[a]	12	.765
Likelihood Ratio	8.877	12	.713
Linear-by-Linear Association	.011	1	.918
N of Valid Cases	146		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.53.

Q20 + Q2.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.274[a]	12	.506
Likelihood Ratio	12.543	12	.403
Linear-by-Linear Association	.303	1	.582
N of Valid Cases	146		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.92.

Q20 +	**Chi-Square Tests**	Unable to

Q2.2		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.666[a]	12	.731
Likelihood Ratio	10.162	12	.602
Linear-by-Linear Association	.014	1	.906
N of Valid Cases	147		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.52.

Q20 + Q2.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7.235[a]	12	.842
Likelihood Ratio	8.647	12	.733
Linear-by-Linear Association	.000	1	.997
N of Valid Cases	146		

a. 11 cells (52.4%) have expected count less than 5. The minimum expected count is 1.15.

Q20 + Q2.4	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	22.296[a]	12	.034
Likelihood Ratio	26.169	12	.010
Linear-by-Linear Association	.221	1	.638
N of Valid Cases	145		

a. 11 cells (52.4%) have expected count less than 5. The minimum expected count is 1.59.

Q20 + Q2.5	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20.126[a]	12	.065
Likelihood Ratio	21.935	12	.038
Linear-by-Linear Association	.212	1	.645
N of Valid Cases	145		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.26.

Q20 +	**Chi-Square Tests**	Unable to

Q2.6		do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	16.044[a]	12	.189
Likelihood Ratio	16.055	12	.189
Linear-by-Linear Association	3.138	1	.077
N of Valid Cases	146		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 2.06.

Q20 + Q2.7		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2.340[a]	6	.886
Likelihood Ratio	2.338	6	.886
Linear-by-Linear Association	.164	1	.686
N of Valid Cases	147		

a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is 3.10.

Q20 + Q3.1		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3.714[a]	6	.715
Likelihood Ratio	3.799	6	.704
Linear-by-Linear Association	.313	1	.576
N of Valid Cases	146		

a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is 3.31.

Q20 + Q4.1		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13.853[a]	12	.310
Likelihood Ratio	14.986	12	.242
Linear-by-Linear Association	.494	1	.482
N of Valid Cases	146		

a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is 1.25.

Q20 +	**Chi-Square Tests**	Unable to

Q4.2		do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.103[a]	12	.520
Likelihood Ratio	11.033	12	.526
Linear-by-Linear Association	.001	1	.975
N of Valid Cases	146		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.53.

Q20 + Q4.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7.095[a]	12	.851
Likelihood Ratio	7.205	12	.844
Linear-by-Linear Association	.183	1	.669
N of Valid Cases	144		

a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is 1.60.

Q20 + Q5.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12.245[a]	12	.426
Likelihood Ratio	12.856	12	.380
Linear-by-Linear Association	.028	1	.868
N of Valid Cases	129		

a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .87.

Q20 + Q5.2	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	24.749[a]	12	.016
Likelihood Ratio	26.569	12	.009
Linear-by-Linear Association	.992	1	.319
N of Valid Cases	135		

a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .76.

Q20 +	**Chi-Square Tests**	Unable to

Q5.3		do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5.576[a]	12	.936
Likelihood Ratio	7.162	12	.847
Linear-by-Linear Association	.066	1	.798
N of Valid Cases	135		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.24.

Q20 + Q5.4		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7.473[a]	12	.825
Likelihood Ratio	8.889	12	.712
Linear-by-Linear Association	.749	1	.387
N of Valid Cases	137		

a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is 1.23.

Q20 + Q5.5		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.457[a]	12	.748
Likelihood Ratio	10.072	12	.610
Linear-by-Linear Association	.013	1	.908
N of Valid Cases	135		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.02.

Q20 + Q5.6		Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.020[a]	12	.614
Likelihood Ratio	13.220	12	.353
Linear-by-Linear Association	.728	1	.394
N of Valid Cases	132		

a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is .95.

Q20 +	**Chi-Square Tests**	Unable to

<table>
<tr>
<td>Q6.1</td>
<td>
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>12.187[a]</td><td>12</td><td>.431</td></tr>
<tr><td>Likelihood Ratio</td><td>12.653</td><td>12</td><td>.395</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.424</td><td>1</td><td>.515</td></tr>
<tr><td>N of Valid Cases</td><td>142</td><td></td><td></td></tr>
</table>
a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .25.
</td>
<td>do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q6.2</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>5.161[a]</td><td>12</td><td>.952</td></tr>
<tr><td>Likelihood Ratio</td><td>5.756</td><td>12</td><td>.928</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.029</td><td>1</td><td>.865</td></tr>
<tr><td>N of Valid Cases</td><td>144</td><td></td><td></td></tr>
</table>
a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .39.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q6.3</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>11.746[a]</td><td>12</td><td>.466</td></tr>
<tr><td>Likelihood Ratio</td><td>13.108</td><td>12</td><td>.361</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.602</td><td>1</td><td>.438</td></tr>
<tr><td>N of Valid Cases</td><td>144</td><td></td><td></td></tr>
</table>
a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .29.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q6.4</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>11.880[a]</td><td>12</td><td>.455</td></tr>
<tr><td>Likelihood Ratio</td><td>14.042</td><td>12</td><td>.298</td></tr>
<tr><td>Linear-by-Linear Association</td><td>2.136</td><td>1</td><td>.144</td></tr>
<tr><td>N of Valid Cases</td><td>144</td><td></td><td></td></tr>
</table>
a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is .19.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 +</td>
<td>Chi-Square Tests</td>
<td>Unable to</td>
</tr>
</table>

<table>
<tr>
<td>Q6.5</td>
<td>
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>5.308[a]</td><td>12</td><td>.947</td></tr>
<tr><td>Likelihood Ratio</td><td>5.809</td><td>12</td><td>.925</td></tr>
<tr><td>Linear-by-Linear Association</td><td>1.181</td><td>1</td><td>.277</td></tr>
<tr><td>N of Valid Cases</td><td>141</td><td></td><td></td></tr>
</table>
a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .15.
</td>
<td>do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q6.6</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>7.104[a]</td><td>12</td><td>.851</td></tr>
<tr><td>Likelihood Ratio</td><td>8.472</td><td>12</td><td>.747</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.055</td><td>1</td><td>.814</td></tr>
<tr><td>N of Valid Cases</td><td>140</td><td></td><td></td></tr>
</table>
a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .35.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q7</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>14.534[a]</td><td>18</td><td>.694</td></tr>
<tr><td>Likelihood Ratio</td><td>13.147</td><td>18</td><td>.783</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.025</td><td>1</td><td>.874</td></tr>
<tr><td>N of Valid Cases</td><td>142</td><td></td><td></td></tr>
</table>
a. 19 cells (67.9%) have expected count less than 5. The minimum expected count is .05.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q8.1</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>24.644[a]</td><td>12</td><td>.017</td></tr>
<tr><td>Likelihood Ratio</td><td>18.918</td><td>12</td><td>.091</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.487</td><td>1</td><td>.485</td></tr>
<tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr>
</table>
a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .24.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 +</td>
<td>Chi-Square Tests</td>
<td>Unable to</td>
</tr>
</table>

<table>
<tr>
<td>Q8.2</td>
<td>
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>12.232[a]</td><td>12</td><td>.427</td></tr>
<tr><td>Likelihood Ratio</td><td>13.992</td><td>12</td><td>.301</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.044</td><td>1</td><td>.834</td></tr>
<tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr>
</table>
a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .24.
</td>
<td>do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q8.3</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>13.968[a]</td><td>12</td><td>.303</td></tr>
<tr><td>Likelihood Ratio</td><td>15.683</td><td>12</td><td>.206</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.023</td><td>1</td><td>.879</td></tr>
<tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr>
</table>
a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is 1.14.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q8.4</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>4.449[a]</td><td>12</td><td>.974</td></tr>
<tr><td>Likelihood Ratio</td><td>6.519</td><td>12</td><td>.888</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.078</td><td>1</td><td>.780</td></tr>
<tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr>
</table>
a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .14.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q20 + Q9.1*</td>
<td></td>
<td>Unable to do chi Square test as the variable is not mutually exclusive</td>
</tr>
<tr>
<td>Q20 + Q9.2*</td>
<td></td>
<td>Unable to do chi Square test as the variable is not</td>
</tr>
</table>

		mutually exclusive
Q20 + Q9.3*		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q10.1		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q10.2		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q10.3		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q10.4		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q10.5		Unable to do *chi* Square test as the variable is not mutually

<table>
<tr><td></td><td></td><td>exclusive</td></tr>
<tr><td>Q20 + Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q20 + Q11</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>27.595[a]</td><td>12</td><td>.006</td></tr><tr><td>Likelihood Ratio</td><td>13.774</td><td>12</td><td>.315</td></tr><tr><td>Linear-by-Linear Association</td><td>.133</td><td>1</td><td>.716</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .05.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q13</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>12.026[a]</td><td>6</td><td>.061</td></tr><tr><td>Likelihood Ratio</td><td>12.171</td><td>6</td><td>.058</td></tr><tr><td>Linear-by-Linear Association</td><td>.252</td><td>1</td><td>.616</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is 2.86.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q14</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>9.555[a]</td><td>12</td><td>.655</td></tr><tr><td>Likelihood Ratio</td><td>12.376</td><td>12</td><td>.416</td></tr><tr><td>Linear-by-Linear Association</td><td>1.746</td><td>1</td><td>.186</td></tr><tr><td>N of Valid Cases</td><td>55</td><td></td><td></td></tr></table>a. 18 cells (85.7%) have expected count less than 5. The minimum expected count is .40.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q15.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>10.019[a]</td><td>12</td><td>.614</td></tr></table></td><td>Unable to do chi Square test as the minimum</td></tr>
</table>

	Likelihood Ratio 10.671 12 .557 Linear-by-Linear Association .241 1 .623 N of Valid Cases 146 a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .14.	expectation of 5 occurrences in each category is not met.
Q20 + Q15.2	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 6.652[a] 12 .880 Likelihood Ratio 9.227 12 .683 Linear-by-Linear Association .001 1 .981 N of Valid Cases 147 a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is .48.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q15.3	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 8.626[a] 12 .734 Likelihood Ratio 12.221 12 .428 Linear-by-Linear Association .657 1 .418 N of Valid Cases 146 a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .29.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q15.4	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 21.620[a] 12 .042 Likelihood Ratio 19.648 12 .074 Linear-by-Linear Association .953 1 .329 N of Valid Cases 147 a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .62.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q15.5	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 15.715[a] 12 .205 Likelihood Ratio 14.595 12 .264	Unable to do *chi* Square test as the minimum expectation of 5

	Linear-by-Linear Association 2.088 1 .148 N of Valid Cases 147 a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .14.	occurrences in each category is not met.
Q20 + Q15.6	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 11.760[a] 12 .465 Likelihood Ratio 8.847 12 .716 Linear-by-Linear Association .010 1 .921 N of Valid Cases 146 a. 14 cells (66.7%) have expected count less than 5. The minimum expected count is .05.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q15.7	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 9.968[a] 12 .619 Likelihood Ratio 12.930 12 .374 Linear-by-Linear Association .371 1 .543 N of Valid Cases 147 a. 13 cells (61.9%) have expected count less than 5. The minimum expected count is .38.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q18.1	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 12.012[a] 12 .445 Likelihood Ratio 12.816 12 .383 Linear-by-Linear Association 3.259 1 .071 N of Valid Cases 147 a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is .05.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q18.2	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 2.828[a] 6 .830 Likelihood Ratio 3.280 6 .773	Unable to do *chi* Square test as the minimum expectation of 5 occurrence

	Linear-by-Linear Association 1.656 1 .198 N of Valid Cases 147 a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is .24.	s in each category is not met.
Q20 + Q19.1	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 15.670[a] 12 .207 Likelihood Ratio 18.043 12 .114 Linear-by-Linear Association 2.298 1 .129 N of Valid Cases 144 a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is .29.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q19.2	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 15.264[a] 12 .227 Likelihood Ratio 16.351 12 .176 Linear-by-Linear Association .419 1 .518 N of Valid Cases 144 a. 12 cells (57.1%) have expected count less than 5. The minimum expected count is .29.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q20 + Q22.1		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q22.2		Unable to do *chi* Square test as the variable is not mutually exclusive
Q20 + Q22.3		Unable to do *chi* Square

<table>
<tr><td></td><td></td><td>test as the variable is not mutually exclusive</td></tr>
<tr><td>Q20 + Q22.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q20 + Q23</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>31.710[a]</td><td>24</td><td>.134</td></tr><tr><td>Likelihood Ratio</td><td>32.591</td><td>24</td><td>.113</td></tr><tr><td>Linear-by-Linear Association</td><td>3.043</td><td>1</td><td>.081</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 27 cells (77.1%) have expected count less than 5. The minimum expected count is .33.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q24</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>33.052[a]</td><td>30</td><td>.320</td></tr><tr><td>Likelihood Ratio</td><td>31.662</td><td>30</td><td>.383</td></tr><tr><td>Linear-by-Linear Association</td><td>1.367</td><td>1</td><td>.242</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 34 cells (81.0%) have expected count less than 5. The minimum expected count is .19.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 + Q25</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>23.492[a]</td><td>18</td><td>.172</td></tr><tr><td>Likelihood Ratio</td><td>22.485</td><td>18</td><td>.211</td></tr><tr><td>Linear-by-Linear Association</td><td>1.622</td><td>1</td><td>.203</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 19 cells (67.9%) have expected count less than 5. The minimum expected count is .05.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q20 +</td><td>Chi-Square Tests</td><td>Unable to</td></tr>
</table>

Q26					do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sid	
	Pearson Chi-Square	20.729[a]	24		
	Likelihood Ratio	23.692	24		
	Linear-by-Linear Association	.478	1		
	N of Valid Cases	147			
	a. 26 cells (74.3%) have expected count less than 5. The minimum expected count is .1				

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Artists Art Practice and all questions

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and their support relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to the reduction of 'red tape' (Q1.4) and support for their initiatives (Q1.5); Local Government employing local artists (Q2.2); the contribution of local government to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q5.2); the perspective of creative practitioners on what should be Local Government's contribution to supporting new ideas and creative insights, innovative business models, and artistic creations and inventions (Q6.2); and creative practitioner perspective on the importance of relationships with other creative organisations (Q8.2). These six survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 6 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Support.

<table>
<tr><td colspan="3">Theme: Support</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q1.4 + Q1.5</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>49.722[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>53.163</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>46.704</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>174</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.28.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 6.1 below</td></tr>
<tr><td>Q1.4 + Q2.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>30.717[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>30.190</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>17.235</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>173</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.59.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 6.2 below</td></tr>
<tr><td>Q1.4 +</td><td>Chi-Square Tests</td><td>Unable to</td></tr>
</table>

<table>
<tr><td>Q5.2</td><td>
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>16.698[a]</td><td>4</td><td>.002</td></tr>
<tr><td>Likelihood Ratio</td><td>16.360</td><td>4</td><td>.003</td></tr>
<tr><td>Linear-by-Linear Association</td><td>13.686</td><td>1</td><td>.000</td></tr>
<tr><td>N of Valid Cases</td><td>148</td><td></td><td></td></tr>
</table>
a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 3.21.
</td><td>do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.4 + Q6.2</td><td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>.391[a]</td><td>4</td><td>.983</td></tr>
<tr><td>Likelihood Ratio</td><td>.411</td><td>4</td><td>.982</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.005</td><td>1</td><td>.942</td></tr>
<tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr>
</table>
a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.50.
</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.4 + Q8.2</td><td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>.563[a]</td><td>4</td><td>.967</td></tr>
<tr><td>Likelihood Ratio</td><td>.598</td><td>4</td><td>.963</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.006</td><td>1</td><td>.941</td></tr>
<tr><td>N of Valid Cases</td><td>158</td><td></td><td></td></tr>
</table>
a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .82.
</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.4 + Q10.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.4 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not</td></tr>
</table>

<table>
<tr><td></td><td></td><td>mutually exclusive</td></tr>
<tr><td>Q1.4 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.4 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.4 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.4 +Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.5 + Q2.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>33.281[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>33.013</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>29.226</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>174</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.70.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 6.3 below</td></tr>
<tr><td>Q1.5 +</td><td>Chi-Square Tests</td><td>Examination</td></tr>
</table>

<table>
<tr>
<td>Q5.2</td>
<td>
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>24.360[a]</td><td>4</td><td>.000</td></tr>
<tr><td>Likelihood Ratio</td><td>24.107</td><td>4</td><td>.000</td></tr>
<tr><td>Linear-by-Linear Association</td><td>21.810</td><td>1</td><td>.000</td></tr>
<tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr>
</table>
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.48.
</td>
<td>of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 6.4 below</td>
</tr>
<tr>
<td>Q1.5 + Q6.2</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>5.169[a]</td><td>4</td><td>.270</td></tr>
<tr><td>Likelihood Ratio</td><td>5.159</td><td>4</td><td>.271</td></tr>
<tr><td>Linear-by-Linear Association</td><td>1.373</td><td>1</td><td>.241</td></tr>
<tr><td>N of Valid Cases</td><td>157</td><td></td><td></td></tr>
</table>
a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 2.46.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q1.5 + Q8.2</td>
<td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>4.569[a]</td><td>4</td><td>.334</td></tr>
<tr><td>Likelihood Ratio</td><td>5.732</td><td>4</td><td>.220</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.480</td><td>1</td><td>.488</td></tr>
<tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr>
</table>
a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is 1.35.
</td>
<td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td>
</tr>
<tr>
<td>Q1.5 + Q10.1</td>
<td></td>
<td>Unable to do chi Square test as the variable is not mutually exclusive</td>
</tr>
<tr>
<td>Q1.5 + Q10.2</td>
<td></td>
<td>Unable to do chi Square test as the</td>
</tr>
</table>

<table>
<tr><td></td><td></td><td>variable is not mutually exclusive</td></tr>
<tr><td>Q1.5 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.5 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.5 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.5 +Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.2 + Q5.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>25.478[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>25.737</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>21.002</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr></table>a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 4.34.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.2 +</td><td>Chi-Square Tests</td><td>Unable to</td></tr>
</table>

<table>
<tr><td>Q6.2</td><td>
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>1.190[a]</td><td>4</td><td>.880</td></tr>
<tr><td>Likelihood Ratio</td><td>1.246</td><td>4</td><td>.871</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.063</td><td>1</td><td>.802</td></tr>
<tr><td>N of Valid Cases</td><td>157</td><td></td><td></td></tr>
</table>
a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 2.01.
</td><td>do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.2 + Q8.2</td><td>
Chi-Square Tests
<table>
<tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr>
<tr><td>Pearson Chi-Square</td><td>4.910[a]</td><td>4</td><td>.297</td></tr>
<tr><td>Likelihood Ratio</td><td>6.021</td><td>4</td><td>.198</td></tr>
<tr><td>Linear-by-Linear Association</td><td>2.174</td><td>1</td><td>.140</td></tr>
<tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr>
</table>
a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is 1.10.
</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.2 + Q10.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.2 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.2 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.2 + Q10.4</td><td></td><td>Unable to do chi</td></tr>
</table>

<table>
<tr><td></td><td></td><td>Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.2 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.2 +Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.2+ Q6.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>12.016[a]</td><td>4</td><td>.017</td></tr><tr><td>Likelihood Ratio</td><td>14.221</td><td>4</td><td>.007</td></tr><tr><td>Linear-by-Linear Association</td><td>10.822</td><td>1</td><td>.001</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 2 cells (22.2%) have expected count less than 5. The minimum expected count is 1.11.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.2+ Q8.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.350[a]</td><td>4</td><td>.501</td></tr><tr><td>Likelihood Ratio</td><td>4.553</td><td>4</td><td>.336</td></tr><tr><td>Linear-by-Linear Association</td><td>.750</td><td>1</td><td>.386</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .49.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.2+ Q10.1</td><td></td><td>Unable to do chi Square test</td></tr>
</table>

<table>
<tr><td></td><td></td><td>as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.2+ Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.2+ Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.2+ Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.2+ Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.2 + Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q6.2+ Q8.2</td><td>Chi-Square Tests<table><tr><td></td><td>Value</td><td>df</td><td>Asymptotic Significance (2-sided)</td></tr></table></td><td>Unable to do chi Square test as the</td></tr>
</table>

	Pearson Chi-Square	11.254[a]	4	.024	minimum expectation of 5 occurrences in each category is not met.
	Likelihood Ratio	10.545	4	.032	
	Linear-by-Linear Association	1.628	1	.202	
	N of Valid Cases	155			
	a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .29.				
Q6.2+ Q10.1					Unable to do *chi* Square test as the variable is not mutually exclusive
Q6.2+ Q10.2					Unable to do *chi* Square test as the variable is not mutually exclusive
Q6.2+ Q10.3					Unable to do *chi* Square test as the variable is not mutually exclusive
Q6.2+ Q10.4					Unable to do *chi* Square test as the variable is not mutually exclusive
Q6.2+ Q10.5					Unable to do *chi* Square test as the variable is not mutually exclusive
Q6.2 +					Unable to

Q10.6		do *chi* Square test as the variable is not mutually exclusive
Q8.2+ Q10.1		Unable to do *chi* Square test as the variable is not mutually exclusive
Q8.2+ Q10.2		Unable to do *chi* Square test as the variable is not mutually exclusive
Q8.2+ Q10.3		Unable to do *chi* Square test as the variable is not mutually exclusive
Q8.2+ Q10.4		Unable to do *chi* Square test as the variable is not mutually exclusive
Q8.2+ Q10.5		Unable to do *chi* Square test as the variable is not mutually exclusive
Q8.2 + Q10.6		Unable to do *chi*

		Square test as the variable is not mutually exclusive

Table 6.1 – Significance association table of Q1.4 –Creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q1.5 – Creative practitioner perspective on Local Government's contribution to their individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing c*hi* square and p value (2 sided).

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	49.722[a]	4	.000
Likelihood Ratio	53.163	4	.000
Linear-by-Linear Association	46.704	1	.000
N of Valid Cases	174		

0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.28

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q1.4 Creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business and Q1.5 Creative practitioner perspective on Local Government's contribution to their individual practice related to the support of their initiatives with χ^2 (3) = 49.72, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 6.2 –Significance association table of Q1.4 –creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business (n=174) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing c*hi* square and p value (2 sided).

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	30.717[a]	4	.000
Likelihood Ratio	30.190	4	.000
Linear-by-Linear Association	17.235	1	.000
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.59.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q1.4 creative practitioner perspective on Local Government's contribution to their individual practice related to the reduction of red tape for their business and Q2.2 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice

related to employment of local artists with χ^2 (3) = 30.72, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 6.3 – Significance association table of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing c*hi* square and p value (2 sided).

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	33.281[a]	4	.000
Likelihood Ratio	33.013	4	.000
Linear-by-Linear Association	29.226	1	.000
N of Valid Cases	174		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.70.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q1.5 Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives and Q2.2 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists with χ^2 (3) = 33.28, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 6.4 –Significance association table of Q1.5 – Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) and Q5.2 - Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing c*hi* square and p value (2 sided).

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	24.360[a]	4	.000
Likelihood Ratio	24.107	4	.000
Linear-by-Linear Association	21.810	1	.000
N of Valid Cases	149		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.48.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q1.5 Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives and Q5.2 Creative practitioner perspectives on the influence Local Government has supporting new ideas, innovative business models and artistic creations and inventions with χ^2 (3) = 24.36, p = .000. This indicates there is a 0%

chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Initial analysis: Four associations were significant and these are presented in Table 6.1 to Table 6.4 inclusive.

Decision: These data will be further addressed in the Findings Chapter (chapter 7).

This section focuses on creative practitioner perspectives on their local government and the role of advocacy relating to creative practice. Specifically, their local government's contribution to their personal art practice outcomes as it relates to Local Government undertaking an advocacy role (Q1.6); creative practitioner perspective on the importance of relationships with other creative organisations (Q8.2); and if, in general, creative practitioners perceive recognition by others of the creative sectors contribution as important (Q15.6). These three survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 7 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Advocacy.

<table>
<tr><td colspan="3">Theme: Advocacy</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q1.6 + Q8.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.504[a]</td><td>4</td><td>.342</td></tr><tr><td>Likelihood Ratio</td><td>5.787</td><td>4</td><td>.216</td></tr><tr><td>Linear-by-Linear Association</td><td>.082</td><td>1</td><td>.775</td></tr><tr><td>N of Valid Cases</td><td>158</td><td></td><td></td></tr></table>a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is 1.01.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q1.6 + Q10.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.6 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.6 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
</table>

<table>
<tr><td>Q1.6 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.6 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.6 + Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q1.6 + Q15.6</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>10.928[a]</td><td>4</td><td>.027</td></tr><tr><td>Likelihood Ratio</td><td>10.911</td><td>4</td><td>.028</td></tr><tr><td>Linear-by-Linear Association</td><td>4.752</td><td>1</td><td>.029</td></tr><tr><td>N of Valid Cases</td><td>154</td><td></td><td></td></tr></table>a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .21.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q8.2 + Q10.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q8.2 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q8.2 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q8.2 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually</td></tr>
</table>

<table>
<tr><td></td><td></td><td>exclusive</td></tr>
<tr><td>Q8.2 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q8.2 + Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q8.2 + Q15.6</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.421[a]</td><td>4</td><td>.077</td></tr><tr><td>Likelihood Ratio</td><td>4.916</td><td>4</td><td>.296</td></tr><tr><td>Linear-by-Linear Association</td><td>.517</td><td>1</td><td>.472</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .03.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q15.6 + Q10.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q15.6 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q15.6 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q15.6 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q15.6 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is</td></tr>
</table>

		not mutually exclusive
Q15.6 + Q10.6		Unable to do *chi* Square test as the variable is not mutually exclusive

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Advocacy.

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and service delivery relating to creative practice. Specifically, Local Government delivering local festivals (Q2.3); investing in local cultural institutions (Q2.4); and resourcing cultural activities in both not for profit and commercial sectors (Q2.5). These three survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 8 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Service Delivery.

<table>
<tr><td colspan="3">Theme: Service Delivery</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q2.3 + Q2.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>26.441[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>28.565</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>24.381</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>172</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.26.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 8.1 below</td></tr>
<tr><td>Q2.4 + Q2.5</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>104.806[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>105.926</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>86.010</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>171</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.07.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 8.2 below</td></tr>
<tr><td>Q2.3 + Q2.5</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>37.374[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>42.146</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>31.924</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>172</td><td></td><td></td></tr></table></td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in</td></tr>
</table>

	a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.95.	Table 8.3 below

Table 8.1 –Significance association table of Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	26.441[a]	4	.000
Likelihood Ratio	28.565	4	.000
Linear-by-Linear Association	24.381	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.26.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.3 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community and Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions with χ^2 (3) = 26.44, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 8.2 –Significance association table of Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	104.806[a]	4	.000
Likelihood Ratio	105.926	4	.000
Linear-by-Linear Association	86.010	1	.000
N of Valid Cases	171		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.07.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities with χ^2 (3) = 104.81, p = .000. This indicates

there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 8.3 –Significance association table of Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	37.374[a]	4	.000
Likelihood Ratio	42.146	4	.000
Linear-by-Linear Association	31.924	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.95.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.3 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities with χ^2 (3) = 37.37, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Initial analysis: Three associations were significant and these are presented in Table 8.1 to Table 8.3 inclusive.

Decision: These data will be further addressed in the Findings Chapter (Chapter 7).

This section focuses on creative practitioner perspectives on their local government and infrastructure relating to creative practice. Specifically, Local Government investing in local cultural institutions (Q2.4) and resourcing cultural activities in both not for profit and commercial sectors (Q2.5); creative practitioners perception of their city having sites branded as 'experience spaces' (Q4.3); the contribution of local government to using Art and culture to an economic development strategy to 'brand ' a place (Q5.3); and the perspective of creative practitioners on what should be Local Government's contribution to using Art and culture to an economic development strategy to 'brand ' a place (Q6.3). These five survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 9 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Infrastructure.

<table>
<tr><td colspan="3">Theme: Infrastructure</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q2.4 + Q2.5</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>104.806[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>105.926</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>86.010</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>171</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.07.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 9.1 below</td></tr>
<tr><td>Q2.4 + Q4.3</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>19.618[a]</td><td>4</td><td>.001</td></tr><tr><td>Likelihood Ratio</td><td>20.512</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>10.288</td><td>1</td><td>.001</td></tr><tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.06.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 9.2</td></tr>
</table>

<table>
<tr><td></td><td></td><td>below</td></tr>
<tr><td>Q2.4 + Q5.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>21.357[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>21.935</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>13.854</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.48.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 9.3 below</td></tr>
<tr><td>Q2.4 + Q6.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.408[a]</td><td>4</td><td>.492</td></tr><tr><td>Likelihood Ratio</td><td>3.429</td><td>4</td><td>.489</td></tr><tr><td>Linear-by-Linear Association</td><td>.126</td><td>1</td><td>.723</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.39.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.5 + Q4.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.448[a]</td><td>4</td><td>.076</td></tr><tr><td>Likelihood Ratio</td><td>8.624</td><td>4</td><td>.071</td></tr><tr><td>Linear-by-Linear Association</td><td>7.824</td><td>1</td><td>.005</td></tr><tr><td>N of Valid Cases</td><td>158</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.09.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q2.5 + Q5.3</td><td>Chi-Square Tests</td><td>Examination of chi</td></tr>
</table>

		square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 9.4 below

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	22.794[a]	4	.000
Likelihood Ratio	24.882	4	.000
Linear-by-Linear Association	12.812	1	.000
N of Valid Cases	147		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.52.

Q2.5 + Q6.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.025[a]	4	.091
Likelihood Ratio	7.416	4	.115
Linear-by-Linear Association	.038	1	.845
N of Valid Cases	155		

a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.31.

Q4.3 + Q5.3	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 9.5 below

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.068[a]	4	.039
Likelihood Ratio	9.998	4	.040
Linear-by-Linear Association	7.445	1	.006
N of Valid Cases	146		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.90.

Q4.3 + Q6.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3.536[a]	4	.472
Likelihood Ratio	3.532	4	.473
Linear-by-Linear Association	.903	1	.342

	N of Valid Cases 154 a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.48.	category is not met.
Q5.3 + Q6.3	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 8.330[a] 4 .080 Likelihood Ratio 9.131 4 .058 Linear-by-Linear Association .934 1 .334 N of Valid Cases 146 a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.29.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Table 9.1 –Significance association table of Q2.4. Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	104.806[a]	4	.000
Likelihood Ratio	105.926	4	.000
Linear-by-Linear Association	86.010	1	.000
N of Valid Cases	171		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.07.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities with χ^2 (3) = 104.81, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 9.2 –Significance association table of Q2.4 -Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing *chi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	19.618[a]	4	.001
Likelihood Ratio	20.512	4	.000
Linear-by-Linear Association	10.288	1	.001
N of Valid Cases	159		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.06.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions and Q2.5 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' with χ^2 (3) = 19.62, p = .000. This indicates there is a .1% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 9.3 –Significance association table of Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing *chi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	21.357[a]	4	.000
Likelihood Ratio	21.935	4	.000
Linear-by-Linear Association	13.854	1	.000
N of Valid Cases	147		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.48.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institution and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place with χ^2 (3) = 21.36, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 9.4 – Significance association table of Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	22.794[a]	4	.000
Likelihood Ratio	24.882	4	.000
Linear-by-Linear Association	12.812	1	.000
N of Valid Cases	147		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.52.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place with χ^2 (3) = 22.79, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.
The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 9.5 – Significance association table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing *chi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.068[a]	4	.039
Likelihood Ratio	9.998	4	.040
Linear-by-Linear Association	7.445	1	.006
N of Valid Cases	146		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.90.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place with χ^2 (3) = 10.07, p = .039. This indicates there is a 3.9% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Initial analysis: Five associations were significant and these are presented in Table 9.1 to Table 9.5 inclusive.

Decision: These data will be further addressed in the Findings Chapter (chapter 7).

This section focuses on creative practitioner perspectives on their local government and "place" relating to creative practice. Specifically, Local Government being a recognised contributor to 'community connectedness' (Q2.6); creative practitioners perception of their city being described as distinctly artistic (Q4.1) demonstrating a distinctive sense of place (Q4.2) and having sites branded as 'experience spaces' (Q4.3); the contribution of local government to using Art as an economic development strategy to 'brand ' a place (Q5.3) and culture as a means to generate social cohesion (Q5.4); the perspective of creative practitioners on what should be Local Government's contribution to using Art and culture as an economic development strategy to 'brand ' a place (Q6.3) and as a means to generate social cohesion (Q6.4); the perspective of creative practitioners relating to the contribution of creative industries to tourism (Q7); and if, in general, creative practitioners perceive as safe city as important (Q15.6). These 10 survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 10 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Place.

<table>
<tr><td colspan="3">Theme: Place</td></tr>
<tr><td>Questions cross-tabulated</td><td>*Chi* Square test</td><td>Decision</td></tr>
<tr><td>Q2.6 + Q4.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>12.647[a]</td><td>4</td><td>.013</td></tr><tr><td>Likelihood Ratio</td><td>13.412</td><td>4</td><td>.009</td></tr><tr><td>Linear-by-Linear Association</td><td>3.999</td><td>1</td><td>.046</td></tr><tr><td>N of Valid Cases</td><td>161</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.57.</td><td>Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 10.1 below</td></tr>
<tr><td>Q2.6 + Q4.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>11.038[a]</td><td>4</td><td>.026</td></tr><tr><td>Likelihood Ratio</td><td>10.973</td><td>4</td><td>.027</td></tr><tr><td>Linear-by-Linear Association</td><td>6.654</td><td>1</td><td>.010</td></tr><tr><td>N of Valid Cases</td><td>161</td><td></td><td></td></tr></table></td><td>Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is</td></tr>
</table>

<table>
<tr><td></td><td>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.57.</td><td>required and can be viewed in Table 10.2 below</td></tr>
<tr><td>Q2.6 +Q4.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>11.974[a]</td><td>4</td><td>.018</td></tr><tr><td>Likelihood Ratio</td><td>11.797</td><td>4</td><td>.019</td></tr><tr><td>Linear-by-Linear Association</td><td>9.906</td><td>1</td><td>.002</td></tr><tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 11.07.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 10.3 below</td></tr>
<tr><td>Q2.6 +Q5.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>24.423[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>27.029</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>16.424</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>148</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.01.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required in the Findings Chapter and can be viewed in Table 10.4 below</td></tr>
<tr><td>Q2.6 + Q5.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>34.097[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>36.211</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>26.562</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>150</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.12.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required</td></tr>
</table>

<table>
<tr><td></td><td></td><td>and can be viewed in Table 10.5 below</td></tr>
<tr><td>Q2.6 + Q6.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>9.243[a]</td><td>4</td><td>.055</td></tr><tr><td>Likelihood Ratio</td><td>10.129</td><td>4</td><td>.038</td></tr><tr><td>Linear-by-Linear Association</td><td>.400</td><td>1</td><td>.527</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.73.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.6 +Q6.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.196[a]</td><td>4</td><td>.526</td></tr><tr><td>Likelihood Ratio</td><td>3.308</td><td>4</td><td>.508</td></tr><tr><td>Linear-by-Linear Association</td><td>.012</td><td>1</td><td>.912</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 2.02.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.6 + Q7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.970[a]</td><td>6</td><td>.548</td></tr><tr><td>Likelihood Ratio</td><td>5.234</td><td>6</td><td>.514</td></tr><tr><td>Linear-by-Linear Association</td><td>1.628</td><td>1</td><td>.202</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .28.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.6 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.6</td><td></td><td>Unable to</td></tr>
</table>

<table>
<tr><td>+Q9.2*</td><td></td><td>do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.6 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.6 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>2.296[a]</td><td>4</td><td>.681</td></tr><tr><td>Likelihood Ratio</td><td>2.399</td><td>4</td><td>.663</td></tr><tr><td>Linear-by-Linear Association</td><td>.589</td><td>1</td><td>.443</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 2.32.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.1 + Q4.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>94.113[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>93.945</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>65.411</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>161</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.89.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 10.6 below</td></tr>
<tr><td>Q4.1 + Q4.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>17.831[a]</td><td>4</td><td>.001</td></tr><tr><td>Likelihood Ratio</td><td>18.241</td><td>4</td><td>.001</td></tr><tr><td>Linear-by-Linear Association</td><td>16.859</td><td>1</td><td>.000</td></tr></table></td><td>Examination of chi square resulting in a p value ≤ .05 suggested</td></tr>
</table>

	N of Valid Cases 159 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.55.	that further analysis is required and can be viewed in Table 10.7 below
Q4.1 + Q5.3	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 9.566[a] 4 .048 Likelihood Ratio 9.661 4 .047 Linear-by-Linear Association 6.261 1 .012 N of Valid Cases 148 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.88.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 10.8 below
Q4.1 + Q5.4	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 5.775[a] 4 .217 Likelihood Ratio 5.748 4 .219 Linear-by-Linear Association 3.118 1 .077 N of Valid Cases 150 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.60.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q4.1 + Q6.4	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 8.267[a] 4 .082 Likelihood Ratio 7.673 4 .104 Linear-by-Linear Association 3.120 1 .077 N of Valid Cases 156	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each

<table>
<tr><td></td><td>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.12.</td><td>category is not met.</td></tr>
<tr><td>Q4.1 + Q6.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.413[a]</td><td>4</td><td>.170</td></tr><tr><td>Likelihood Ratio</td><td>6.779</td><td>4</td><td>.148</td></tr><tr><td>Linear-by-Linear Association</td><td>.034</td><td>1</td><td>.854</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.30.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.1 + Q7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>33.216[a]</td><td>6</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>32.941</td><td>6</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>18.619</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .19.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.1 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.1 + Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.1 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not</td></tr>
</table>

<table>
<tr><td></td><td></td><td>mutually exclusive</td></tr>
<tr><td>Q4.1 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.431[a]</td><td>4</td><td>.169</td></tr><tr><td>Likelihood Ratio</td><td>6.683</td><td>4</td><td>.154</td></tr><tr><td>Linear-by-Linear Association</td><td>4.856</td><td>1</td><td>.028</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 1.45.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.2 + Q4.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>26.002[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>26.486</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>23.615</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.31.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 10.9 below</td></tr>
<tr><td>Q4.2 + Q5.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>7.109[a]</td><td>4</td><td>.130</td></tr><tr><td>Likelihood Ratio</td><td>6.912</td><td>4</td><td>.141</td></tr><tr><td>Linear-by-Linear Association</td><td>2.315</td><td>1</td><td>.128</td></tr><tr><td>N of Valid Cases</td><td>148</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.25.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q4.2 + Q5.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr></table></td><td>Examination of chi square</td></tr>
</table>

	Pearson Chi-Square	6.568[a]	4	.161	resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
	Likelihood Ratio	6.701	4	.153	
	Linear-by-Linear Association	5.141	1	.023	
	N of Valid Cases	150			
	a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.92.				
Q4.2 + Q6.4	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	5.985[a]	4	.200	
	Likelihood Ratio	5.873	4	.209	
	Linear-by-Linear Association	1.662	1	.197	
	N of Valid Cases	156			
	a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.38.				
Q4.2 + Q6.3	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	6.996[a]	4	.136	
	Likelihood Ratio	7.468	4	.113	
	Linear-by-Linear Association	.005	1	.944	
	N of Valid Cases	156			
	a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.62.				
Q4.2 + Q7	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	27.411[a]	6	.000	
	Likelihood Ratio	27.252	6	.000	
	Linear-by-Linear Association	24.199	1	.000	
	N of Valid Cases	156			
	a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .24.				

<table>
<tr><td></td><td></td><td></td></tr>
<tr><td>Q4.2 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.2 + Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.2 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.2 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.069[a]</td><td>4</td><td>.194</td></tr><tr><td>Likelihood Ratio</td><td>5.621</td><td>4</td><td>.229</td></tr><tr><td>Linear-by-Linear Association</td><td>4.970</td><td>1</td><td>.026</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 1.86.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.3 + Q5.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>10.068[a]</td><td>4</td><td>.039</td></tr><tr><td>Likelihood Ratio</td><td>9.998</td><td>4</td><td>.040</td></tr><tr><td>Linear-by-Linear Association</td><td>7.445</td><td>1</td><td>.006</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.90.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be</td></tr>
</table>

<table>
<tr><td></td><td></td><td>viewed in Table 10.10 below</td></tr>
<tr><td>Q4.3 + Q5.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>14.512[a]</td><td>4</td><td>.006</td></tr><tr><td>Likelihood Ratio</td><td>14.880</td><td>4</td><td>.005</td></tr><tr><td>Linear-by-Linear Association</td><td>5.862</td><td>1</td><td>.015</td></tr><tr><td>N of Valid Cases</td><td>148</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.03.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 10.11 below</td></tr>
<tr><td>Q4.3 + Q6.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>2.425[a]</td><td>4</td><td>.658</td></tr><tr><td>Likelihood Ratio</td><td>2.643</td><td>4</td><td>.619</td></tr><tr><td>Linear-by-Linear Association</td><td>.067</td><td>1</td><td>.796</td></tr><tr><td>N of Valid Cases</td><td>154</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.48.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.3 + Q6.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.536[a]</td><td>4</td><td>.472</td></tr><tr><td>Likelihood Ratio</td><td>3.532</td><td>4</td><td>.473</td></tr><tr><td>Linear-by-Linear Association</td><td>.903</td><td>1</td><td>.342</td></tr><tr><td>N of Valid Cases</td><td>154</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.48.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.3 + Q7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>16.856[a]</td><td>6</td><td>.010</td></tr><tr><td>Likelihood Ratio</td><td>16.441</td><td>6</td><td>.012</td></tr></table></td><td>Unable to do chi Square test as the minimum</td></tr>
</table>

<table>
<tr><td></td><td><table>
<tr><td>Linear-by-Linear Association</td><td>10.253</td><td>1</td><td>.001</td></tr>
<tr><td>N of Valid Cases</td><td>154</td><td></td><td></td></tr>
</table>
a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .25.</td><td>expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q4.3 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.3 + Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.3 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q4.3 + Q15.7</td><td>Chi-Square Tests<table>
<tr><td></td><td>Value</td><td>df</td><td>Asymptotic Significance (2-sided)</td></tr>
<tr><td>Pearson Chi-Square</td><td>11.403[a]</td><td>4</td><td>.022</td></tr>
<tr><td>Likelihood Ratio</td><td>9.946</td><td>4</td><td>.041</td></tr>
<tr><td>Linear-by-Linear Association</td><td>.187</td><td>1</td><td>.665</td></tr>
<tr><td>N of Valid Cases</td><td>153</td><td></td><td></td></tr>
</table>
a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 1.93.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.4 + Q6.4</td><td>Chi-Square Tests<table>
<tr><td></td><td>Value</td><td>df</td><td>Asymptotic Significance (2-sided)</td></tr>
<tr><td>Pearson Chi-Square</td><td>11.390[a]</td><td>4</td><td>.023</td></tr>
<tr><td>Likelihood Ratio</td><td>10.443</td><td>4</td><td>.034</td></tr>
<tr><td>Linear-by-Linear Association</td><td>4.632</td><td>1</td><td>.031</td></tr>
</table></td><td>Unable to do chi Square test as the minimum expectation of 5</td></tr>
</table>

<table>
<tr><td></td><td><table><tr><td>N of Valid Cases</td><td>148</td><td></td><td></td></tr></table>
a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.30.</td><td>occurrences in each category is not met.</td></tr>
<tr><td>Q5.4 + Q6.3</td><td>Chi-Square Tests<table><tr><td></td><td>Value</td><td>df</td><td>Asymptotic Significance (2-sided)</td></tr><tr><td>Pearson Chi-Square</td><td>7.390[a]</td><td>4</td><td>.117</td></tr><tr><td>Likelihood Ratio</td><td>7.646</td><td>4</td><td>.105</td></tr><tr><td>Linear-by-Linear Association</td><td>6.076</td><td>1</td><td>.014</td></tr><tr><td>N of Valid Cases</td><td>148</td><td></td><td></td></tr></table>
a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is 1.51.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.4 + Q7</td><td>Chi-Square Tests<table><tr><td></td><td>Value</td><td>df</td><td>Asymptotic Significance (2-sided)</td></tr><tr><td>Pearson Chi-Square</td><td>6.862[a]</td><td>6</td><td>.334</td></tr><tr><td>Likelihood Ratio</td><td>6.871</td><td>6</td><td>.333</td></tr><tr><td>Linear-by-Linear Association</td><td>4.452</td><td>1</td><td>.035</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>
a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .23.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.4 + Q9.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.4 + Q9.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q5.4 + Q9.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually</td></tr>
</table>

<table>
<tr><td></td><td></td><td>exclusive</td></tr>
<tr><td>Q5.4 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.142[a]</td><td>4</td><td>.387</td></tr><tr><td>Likelihood Ratio</td><td>4.140</td><td>4</td><td>.387</td></tr><tr><td>Linear-by-Linear Association</td><td>3.168</td><td>1</td><td>.075</td></tr><tr><td>N of Valid Cases</td><td>145</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is 1.50.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.4 +Q6.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>70.068[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>51.764</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>52.656</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>157</td><td></td><td></td></tr></table>a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .27.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.4 + + Q7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>2.758[a]</td><td>6</td><td>.839</td></tr><tr><td>Likelihood Ratio</td><td>2.820</td><td>6</td><td>.831</td></tr><tr><td>Linear-by-Linear Association</td><td>.945</td><td>1</td><td>.331</td></tr><tr><td>N of Valid Cases</td><td>152</td><td></td><td></td></tr></table>a. 6 cells (50.0%) have expected count less than 5. The minimum expected count is .04.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.4 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q6.4 +Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually</td></tr>
</table>

<table>
<tr><td></td><td></td><td>exclusive</td></tr>
<tr><td>Q6.4 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q6.4 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.365[a]</td><td>4</td><td>.359</td></tr><tr><td>Likelihood Ratio</td><td>4.132</td><td>4</td><td>.388</td></tr><tr><td>Linear-by-Linear Association</td><td>2.395</td><td>1</td><td>.122</td></tr><tr><td>N of Valid Cases</td><td>152</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .21.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.3 + Q7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.965[a]</td><td>6</td><td>.176</td></tr><tr><td>Likelihood Ratio</td><td>8.123</td><td>6</td><td>.229</td></tr><tr><td>Linear-by-Linear Association</td><td>2.340</td><td>1</td><td>.126</td></tr><tr><td>N of Valid Cases</td><td>152</td><td></td><td></td></tr></table>a. 6 cells (50.0%) have expected count less than 5. The minimum expected count is .05.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.3 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q6.3 + Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q6.3 + Q9.3*</td><td></td><td>Unable to do chi</td></tr>
</table>

<table>
<tr><td></td><td></td><td>Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q6.3 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>5.070[a]</td><td>4</td><td>.280</td></tr><tr><td>Likelihood Ratio</td><td>4.381</td><td>4</td><td>.357</td></tr><tr><td>Linear-by-Linear Association</td><td>4.035</td><td>1</td><td>.045</td></tr><tr><td>N of Valid Cases</td><td>152</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .32.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q7 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q7 + Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q7 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q7 + Q15.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>7.577[a]</td><td>6</td><td>.271</td></tr><tr><td>Likelihood Ratio</td><td>7.017</td><td>6</td><td>.319</td></tr><tr><td>Linear-by-Linear Association</td><td>.960</td><td>1</td><td>.327</td></tr><tr><td>N of Valid Cases</td><td>151</td><td></td><td></td></tr></table>a. 8 cells (66.7%) have expected count less than 5. The minimum expected count is .05.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrence</td></tr>
</table>

		s in each category is not met.
Q9.1 + Q15.7		Unable to do *chi* Square test as the variable is not mutually exclusive
Q9.2 + Q15.7		Unable to do *chi* Square test as the variable is not mutually exclusive
Q9.3 + Q15.7		Unable to do *chi* Square test as the variable is not mutually exclusive

Table 10.1 – Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12.647[a]	4	.013
Likelihood Ratio	13.412	4	.009
Linear-by-Linear Association	3.999	1	.046
N of Valid Cases	161		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.57.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness and Q4.1 Creative practitioner perspectives on their city being described as distinctly artistic with χ^2 (3) = 12.65, p = .013. This indicates there is a 1.3% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.2 – Significance association table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.038[a]	4	.026
Likelihood Ratio	10.973	4	.027
Linear-by-Linear Association	6.654	1	.010
N of Valid Cases	161		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.57.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness and Q4.2 Creative practitioner perspectives that their city demonstrates a distinctive sense of place with χ^2 (3) = 11.04, p = .026. This indicates there is a 2.6% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.3 – Significance association table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle collapsed data, showing c*hi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.974[a]	4	.018
Likelihood Ratio	11.797	4	.019
Linear-by-Linear Association	9.906	1	.002
N of Valid Cases	159		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 11.07.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness and Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' with χ^2 (3) = 11.97, p = .018. This indicates there is a 1.8% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.4 – Significance association table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	24.423[a]	4	.000
Likelihood Ratio	27.029	4	.000
Linear-by-Linear Association	16.424	1	.000
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.01.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place with χ^2 (3) = 24.42, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.5 – Significance association table of Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	34.097[a]	4	.000
Likelihood Ratio	36.211	4	.000
Linear-by-Linear Association	26.562	1	.000
N of Valid Cases	150		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.12.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness and Q5.4 Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion with χ^2 (3) = 34.10, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.6 – Significance association table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	94.113[a]	4	.000
Likelihood Ratio	93.945	4	.000
Linear-by-Linear Association	65.411	1	.000
N of Valid Cases	161		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.89.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic and Q4.2 Creative practitioner perspectives that their city demonstrates a distinctive sense of place with χ^2 (3) = 94.11, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.7 – Significance association table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	17.831[a]	4	.001
Likelihood Ratio	18.241	4	.001
Linear-by-Linear Association	16.859	1	.000
N of Valid Cases	159		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.55.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.1 Creative practitioner perspectives on their city being described as distinctly artistic and Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' with χ^2 (3) = 17.83, p = .001. This indicates there is a 0.1% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.8– Significance association table of Q4.1 - Creative practitioner perspectives on their city being described as distinctly artistic (n=161) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9.566[a]	4	.048
Likelihood Ratio	9.661	4	.047
Linear-by-Linear Association	6.261	1	.012
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.88.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.1 Creative practitioner perspectives on their city being described as distinctly artistic and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place with χ^2 (3) = 9.57, p = .048. This indicates there is a 4.8% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis could be considered to be rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.9 – Significance association table of Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) and Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	26.002[a]	4	.000
Likelihood Ratio	26.486	4	.000
Linear-by-Linear Association	23.615	1	.000
N of Valid Cases	159		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.31.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.2 Creative practitioner perspectives that their city demonstrates a distinctive sense of place and Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' with χ^2 (3) = 26.00, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.10 – Significance association table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.3 - Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place (n=149) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.068[a]	4	.039
Likelihood Ratio	9.998	4	.040
Linear-by-Linear Association	7.445	1	.006
N of Valid Cases	146		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.90.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' and Q5.3 Creative practitioner perspectives on the influence Local Government has using Art and culture as an economic development strategy to 'brand' a place with χ^2 (3) = 10.07, p = .039. This indicates there is a 3.9% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 10.11 – Significance association table of Q4.3 - Creative practitioner perspectives that their city demonstrates branded 'experience spaces' (n=159) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14.512[a]	4	.006
Likelihood Ratio	14.880	4	.005
Linear-by-Linear Association	5.862	1	.015
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.03.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q4.3 Creative practitioner perspectives that their city demonstrates branded 'experience spaces' and Q5.4 Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion with χ^2 (3) = 14.51, p = .006. This indicates there is a 0.6% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Initial analysis: Eleven associations were significant and these are presented in Table 10.1 to Table 10.11 inclusive.

Decision: These data will be further addressed in the Findings Chapter (chapter 7).

This section focuses on creative practitioner perspectives on their local government and the ways that Local Government is perceived to have contributed to their success relating to creative practice. Specifically the question relating to creative practitioners perception of Local Government contributing to their success (Q2.7) was tested against all survey questions across all themes. These 64 survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 11 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to LG contribution to artist success.

<table>
<tr><td colspan="3">Theme: LG has contributed to success with all questions</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q2.7 + Q1.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>24.846[a]</td><td>2</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>25.269</td><td>2</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>22.110</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>174</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.72.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.1 below</td></tr>
<tr><td>Q2.7 + Q1.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>24.674[a]</td><td>2</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>25.320</td><td>2</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>24.253</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>174</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 20.53.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.2 below</td></tr>
</table>

Q2.7 + Q1.3	**Chi-Square Tests** | | Value | df | Asymptotic Significance (2-sided) | | Pearson Chi-Square | 37.406[a] | 2 | .000 | | Likelihood Ratio | 39.505 | 2 | .000 | | Linear-by-Linear Association | 36.064 | 1 | .000 | | N of Valid Cases | 173 | | | a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.38.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.3 below
Q2.7 + Q1.4	**Chi-Square Tests** | | Value | df | Asymptotic Significance (2-sided) | | Pearson Chi-Square | 19.887[a] | 2 | .000 | | Likelihood Ratio | 20.365 | 2 | .000 | | Linear-by-Linear Association | 19.064 | 1 | .000 | | N of Valid Cases | 173 | | | a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.01.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.4 below
Q2.7 + Q1.5	**Chi-Square Tests** | | Value | df | Asymptotic Significance (2-sided) | | Pearson Chi-Square | 30.616[a] | 2 | .000 | | Likelihood Ratio | 31.755 | 2 | .000 | | Linear-by-Linear Association | 30.299 | 1 | .000 | | N of Valid Cases | 174 | | | a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.40.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.5 below

Q2.7 + Q1.6	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 22.893[a] 2 .000 Likelihood Ratio 23.437 2 .000 Linear-by-Linear Association 21.804 1 .000 N of Valid Cases 173 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.04.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.6 below
Q2.7 + Q2.1	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 18.155[a] 2 .000 Likelihood Ratio 18.572 2 .000 Linear-by-Linear Association 17.926 1 .000 N of Valid Cases 173 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.09.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.7 below
Q2.7 + Q2.2	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 10.842[a] 2 .004 Likelihood Ratio 10.851 2 .004 Linear-by-Linear Association 8.369 1 .004 N of Valid Cases 174 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.60.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.8 below

Q2.7 + Q2.3	**Chi-Square Tests** | | Value | df | Asymptotic Significance (2-sided) | | Pearson Chi-Square | 10.488[a] | 2 | .005 | | Likelihood Ratio | 10.834 | 2 | .004 | | Linear-by-Linear Association | 10.132 | 1 | .001 | | N of Valid Cases | 173 | | | a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.50.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.9 below
Q2.7 + Q2.4	**Chi-Square Tests** | | Value | df | Asymptotic Significance (2-sided) | | Pearson Chi-Square | 11.862[a] | 2 | .003 | | Likelihood Ratio | 12.033 | 2 | .002 | | Linear-by-Linear Association | 9.652 | 1 | .002 | | N of Valid Cases | 172 | | | a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.01.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.10 below
Q2.7 + Q2.5	**Chi-Square Tests** | | Value | df | Asymptotic Significance (2-sided) | | Pearson Chi-Square | 21.054[a] | 2 | .000 | | Likelihood Ratio | 21.441 | 2 | .000 | | Linear-by-Linear Association | 20.922 | 1 | .000 | | N of Valid Cases | 172 | | | a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.70.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.11 below

Q2.7 + Q2.6	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 28.646[a] 2 .000 Likelihood Ratio 29.942 2 .000 Linear-by-Linear Association 28.364 1 .000 N of Valid Cases 173 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.97.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.12 below
Q2.7 + Q3.1	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) / Exact Sig. (2-sided) / Exact Sig. (1-sided) Pearson Chi-Square .550[a] 1 .458 Continuity Correction[b] .346 1 .556 Likelihood Ratio .550 1 .458 Fisher's Exact Test .539 .278 Linear-by-Linear Association .547 1 .460 N of Valid Cases 173 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 35.58. b. Computed only for a 2x2 table	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q2.7 + Q4.1	**Chi-Square Tests** Value / df / Asymptotic Significance (2-sided) Pearson Chi-Square 5.830[a] 2 .054 Likelihood Ratio 5.898 2 .052 Linear-by-Linear Association 3.067 1 .080 N of Valid Cases 161 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.04.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site

<table>
<tr><td></td><td></td><td>required</td></tr>
<tr><td>Q2.7 + Q4.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.593[a]</td><td>2</td><td>.037</td></tr><tr><td>Likelihood Ratio</td><td>6.734</td><td>2</td><td>.034</td></tr><tr><td>Linear-by-Linear Association</td><td>6.489</td><td>1</td><td>.011</td></tr><tr><td>N of Valid Cases</td><td>161</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.09.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.13 below</td></tr>
<tr><td>Q2.7 + Q4.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>5.515[a]</td><td>2</td><td>.063</td></tr><tr><td>Likelihood Ratio</td><td>5.593</td><td>2</td><td>.061</td></tr><tr><td>Linear-by-Linear Association</td><td>5.468</td><td>1</td><td>.019</td></tr><tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.11.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q2.7 + Q5.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.627[a]</td><td>2</td><td>.013</td></tr><tr><td>Likelihood Ratio</td><td>8.908</td><td>2</td><td>.012</td></tr><tr><td>Linear-by-Linear Association</td><td>5.071</td><td>1</td><td>.024</td></tr><tr><td>N of Valid Cases</td><td>144</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.56.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.14</td></tr>
</table>

<table>
<tr><td></td><td></td><td>below</td></tr>
<tr><td>Q2.7 + Q5.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.457[a]</td><td>2</td><td>.108</td></tr><tr><td>Likelihood Ratio</td><td>4.480</td><td>2</td><td>.106</td></tr><tr><td>Linear-by-Linear Association</td><td>4.243</td><td>1</td><td>.039</td></tr><tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.42.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q2.7 + Q5.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.980[a]</td><td>2</td><td>.137</td></tr><tr><td>Likelihood Ratio</td><td>4.036</td><td>2</td><td>.133</td></tr><tr><td>Linear-by-Linear Association</td><td>3.831</td><td>1</td><td>.050</td></tr><tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 12.85.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q2.7 + Q5.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.469[a]</td><td>2</td><td>.039</td></tr><tr><td>Likelihood Ratio</td><td>6.690</td><td>2</td><td>.035</td></tr><tr><td>Linear-by-Linear Association</td><td>5.918</td><td>1</td><td>.015</td></tr><tr><td>N of Valid Cases</td><td>151</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.09.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table</td></tr>
</table>

<table>
<tr><td></td><td></td><td>11.15 below</td></tr>
<tr><td>Q2.7 + Q5.5</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.221[a]</td><td>2</td><td>.121</td></tr><tr><td>Likelihood Ratio</td><td>4.270</td><td>2</td><td>.118</td></tr><tr><td>Linear-by-Linear Association</td><td>4.186</td><td>1</td><td>.041</td></tr><tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 11.52.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q2.7 + Q5.6</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>2.107[a]</td><td>2</td><td>.349</td></tr><tr><td>Likelihood Ratio</td><td>2.127</td><td>2</td><td>.345</td></tr><tr><td>Linear-by-Linear Association</td><td>1.891</td><td>1</td><td>.169</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.40.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q2.7 + Q6.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.070[a]</td><td>2</td><td>.966</td></tr><tr><td>Likelihood Ratio</td><td>.070</td><td>2</td><td>.966</td></tr><tr><td>Linear-by-Linear Association</td><td>.035</td><td>1</td><td>.852</td></tr><tr><td>N of Valid Cases</td><td>156</td><td></td><td></td></tr></table>a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.05.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.7 +</td><td>Chi-Square Tests</td><td>Unable to</td></tr>
</table>

Q6.2		do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q6.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q6.4	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q6.5	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q6.6	**Chi-Square Tests**	Unable to do *chi*

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.586[a]	2	.746
Likelihood Ratio	.580	2	.748
Linear-by-Linear Association	.213	1	.644
N of Valid Cases	157		

a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 3.90.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.606[a]	2	.739
Likelihood Ratio	.600	2	.741
Linear-by-Linear Association	.386	1	.534
N of Valid Cases	157		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.03.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.303[a]	2	.859
Likelihood Ratio	.309	2	.857
Linear-by-Linear Association	.247	1	.619
N of Valid Cases	157		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.60.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.647[a]	2	.724
Likelihood Ratio	.681	2	.711
Linear-by-Linear Association	.015	1	.903
N of Valid Cases	154		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 1.74.

		Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1.990[a]	2	.370
Likelihood Ratio	2.010	2	.366
Linear-by-Linear Association	1.402	1	.236
N of Valid Cases	153		

a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4.38.

Q2.7 + Q7	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5.105[a]	3	.164
Likelihood Ratio	5.544	3	.136
Linear-by-Linear Association	1.972	1	.160
N of Valid Cases	157		

a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .43.

Q2.7 +Q8.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3.612[a]	2	.164
Likelihood Ratio	4.017	2	.134
Linear-by-Linear Association	3.205	1	.073
N of Valid Cases	159		

a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 2.57.

Q2.7 + Q8.2	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6.407[a]	2	.041
Likelihood Ratio	8.449	2	.015
Linear-by-Linear Association	6.344	1	.012
N of Valid Cases	159		

a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is 2.14.

Q2.7 + Q8.3	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≤ .05 suggested

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	16.371[a]	2	.000
Likelihood Ratio	16.875	2	.000

	Linear-by-Linear Association	13.189	1	.000	that further analysis is required and can be viewed in Table 11.16 below
	N of Valid Cases	159			
	a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.26.				
Q2.7 + Q8.4	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	3.331[a]	2	.189	
	Likelihood Ratio	4.812	2	.090	
	Linear-by-Linear Association	2.394	1	.122	
	N of Valid Cases	158			
	a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 1.72.				
Q2.7 + Q9.1*					Unable to do *chi* Square test as the variable is not mutually exclusive
Q2.7 + Q9.2*					Unable to do *chi* Square test as the variable is not mutually exclusive
Q2.7 + Q9.3*					Unable to do *chi* Square test as the variable is not mutually exclusive
Q2.7 + Q10.1					Unable to do *chi* Square test as the variable is

<table>
<tr><td></td><td></td><td>not mutually exclusive</td></tr>
<tr><td>Q2.7 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.7 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.7 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.7 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.7 + Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q2.7 + Q11</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>1.392[a]</td><td>2</td><td>.499</td></tr><tr><td>Likelihood Ratio</td><td>1.752</td><td>2</td><td>.416</td></tr></table></td><td>Unable to do chi Square test as the minimum expectatio</td></tr>
</table>

	Linear-by-Linear Association: .056, 1, .812 N of Valid Cases: 159 a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is .43.	n of 5 occurrences in each category is not met.
Q2.7 + Q13	**Chi-Square Tests** Pearson Chi-Square: 5.513[a], 1, .019 Continuity Correction[b]: 4.774, 1, .029 Likelihood Ratio: 5.515, 1, .019 Fisher's Exact Test: .023, .014 Linear-by-Linear Association: 5.479, 1, .019 N of Valid Cases: 159 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 27.80. b. Computed only for a 2x2 table	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 11.17 below
Q2.7 + Q14	**Chi-Square Tests** Pearson Chi-Square: 11.225[a], 2, .004 Likelihood Ratio: 11.545, 2, .003 Linear-by-Linear Association: 9.600, 1, .002 N of Valid Cases: 58 a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4.93.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q15.1	**Chi-Square Tests** Pearson Chi-Square: 2.438[a], 2, .295 Likelihood Ratio: 3.559, 2, .169 Linear-by-Linear Association: 1.986, 1, .159 N of Valid Cases: 155 a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 1.32.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q15.2	**Chi-Square Tests** Pearson Chi-Square: .179[a], 2, .914 Likelihood Ratio: .179, 2, .914	Unable to do *chi* Square test as the minimum expectatio

	Linear-by-Linear Association	.003	1	.955	n of 5 occurrences in each category is not met.
	N of Valid Cases	156			
	a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4.36.				
Q2.7 + Q15.3	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	2.504[a]	2	.286	
	Likelihood Ratio	2.726	2	.256	
	Linear-by-Linear Association	2.472	1	.116	
	N of Valid Cases	154			
	a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.61.				
Q2.7 + Q15.4	**Chi-Square Tests**				Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	.594[a]	2	.743	
	Likelihood Ratio	.600	2	.741	
	Linear-by-Linear Association	.140	1	.708	
	N of Valid Cases	155			
	a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.14.				
Q2.7 + Q15.5	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	3.620[a]	2	.164	
	Likelihood Ratio	4.841	2	.089	
	Linear-by-Linear Association	3.587	1	.058	
	N of Valid Cases	156			
	a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 1.31.				
Q2.7 + Q15.6	**Chi-Square Tests**				Unable to do *chi* Square test as the
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	1.289[a]	2	.525	

	Likelihood Ratio	1.657	2	.437	minimum expectation of 5 occurrences in each category is not met.
	Linear-by-Linear Association	.001	1	.974	
	N of Valid Cases	155			
	a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is .44.				
Q2.7 + Q15.7	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	.922[a]	2	.631	
	Likelihood Ratio	.915	2	.633	
	Linear-by-Linear Association	.705	1	.401	
	N of Valid Cases	156			
	a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.49.				
Q2.7 + Q18.1	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	.699[a]	2	.705	
	Likelihood Ratio	.727	2	.695	
	Linear-by-Linear Association	.480	1	.489	
	N of Valid Cases	147			
	a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.05.				
Q2.7 + Q18.2	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided) / Exact Sig. (1-sided)
	Pearson Chi-Square	.023[a]	1	.878	
	Continuity Correction[b]	.000	1	1.000	
	Likelihood Ratio	.024	1	.878	
	Fisher's Exact Test				1.000 / .625
	Linear-by-Linear Association	.023	1	.879	
	N of Valid Cases	150			
	a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is 2.17. b. Computed only for a 2x2 table				
Q2.7 + Q19.1	**Chi-Square Tests**				Unable to do *chi* Square test as the
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	.184[a]	2	.912	

	Likelihood Ratio .183 2 .913 Linear-by-Linear Association .181 1 .670 N of Valid Cases 147 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.61.	minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q19.2	**Chi-Square Tests** Pearson Chi-Square .699[a] 2 .705 Likelihood Ratio .727 2 .695 Linear-by-Linear Association .480 1 .489 N of Valid Cases 147 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.05.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q20	**Chi-Square Tests** Pearson Chi-Square 2.340[a] 6 .886 Likelihood Ratio 2.338 6 .886 Linear-by-Linear Association .164 1 .686 N of Valid Cases 147 a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is 3.10.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q2.7 + Q22.1		Unable to compute as participate as an individual is a constant.
Q2.7 + Q22.2		Unable to compute as participate as an individual is a constant.
Q2.7 + Q22.3		Unable to compute as participate

<table>
<tr><td></td><td></td><td>as an individual is a constant.</td></tr>
<tr><td>Q2.7 + Q22.4</td><td></td><td>Unable to compute as participate as an individual is a constant.</td></tr>
<tr><td>Q2.7 + Q23</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.005[a]</td><td>4</td><td>.405</td></tr><tr><td>Likelihood Ratio</td><td>4.069</td><td>4</td><td>.397</td></tr><tr><td>Linear-by-Linear Association</td><td>.516</td><td>1</td><td>.473</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 3.10.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.7 + Q24</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.442[a]</td><td>5</td><td>.488</td></tr><tr><td>Likelihood Ratio</td><td>4.605</td><td>5</td><td>.466</td></tr><tr><td>Linear-by-Linear Association</td><td>3.192</td><td>1</td><td>.074</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is 1.77.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.7 + Q25</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.821[a]</td><td>3</td><td>.185</td></tr><tr><td>Likelihood Ratio</td><td>5.694</td><td>3</td><td>.127</td></tr><tr><td>Linear-by-Linear Association</td><td>4.065</td><td>1</td><td>.044</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .44.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q2.7 + Q26</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>1.467[a]</td><td>4</td><td>.833</td></tr></table></td><td>Unable to do chi Square test as the</td></tr>
</table>

	Likelihood Ratio	1.501	4	.826	minimum expectation of 5 occurrences in each category is not met.
	Linear-by-Linear Association	.160	1	.689	
	N of Valid Cases	147			
	a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 1.77.				

Table 11.1 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	24.846[a]	2	.000
Likelihood Ratio	25.269	2	.000
Linear-by-Linear Association	22.110	1	.000
N of Valid Cases	174		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.72.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q1.1 Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city with χ^2 (1) = 24.85, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.2 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.2- Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	24.674[a]	2	.000
Likelihood Ratio	25.320	2	.000
Linear-by-Linear Association	24.253	1	.000
N of Valid Cases	174		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 20.53.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q1.2 Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making with χ^2 (1) = 24.67, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.3 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.3- Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	37.406[a]	2	.000
Likelihood Ratio	39.505	2	.000
Linear-by-Linear Association	36.064	1	.000
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.38.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q1.3 Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities with χ^2 (1) = 37.41, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.4 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.4 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	19.887[a]	2	.000
Likelihood Ratio	20.365	2	.000
Linear-by-Linear Association	19.064	1	.000
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.01.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q1.4 Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business with χ^2 (1) = 19.89, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.5 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	30.616[a]	2	.000
Likelihood Ratio	31.755	2	.000
Linear-by-Linear Association	30.299	1	.000
N of Valid Cases	174		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.40.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q1.5 Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives with χ^2 (1) = 30.62, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.6 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q1.6 - Creative practitioner perspectives on Local Government 's contribution to individual practice related to undertaking an advocacy role (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	22.893[a]	2	.000
Likelihood Ratio	23.437	2	.000
Linear-by-Linear Association	21.804	1	.000
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.04.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q1.6 Creative practitioner perspectives on Local Government's contribution to individual practice related to undertaking an advocacy role with χ^2 (31 = 22.89, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.7 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	18.155[a]	2	.000
Likelihood Ratio	18.572	2	.000
Linear-by-Linear Association	17.926	1	.000
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.09.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q2.1 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework with χ^2 (1) = 18.15, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.8 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.842[a]	2	.004
Likelihood Ratio	10.851	2	.004
Linear-by-Linear Association	8.369	1	.004
N of Valid Cases	174		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.60.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q2.2 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists with χ^2 (1) = 10.84, p = .004. This indicates there is a 0.4% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.9 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10.488[a]	2	.005
Likelihood Ratio	10.834	2	.004
Linear-by-Linear Association	10.132	1	.001
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.50.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q2.3 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community with χ^2 (1) = 10.49, p = .005. This indicates there is a 0.5% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.10 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.862[a]	2	.003
Likelihood Ratio	12.033	2	.002
Linear-by-Linear Association	9.652	1	.002
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.01.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions with χ^2 (1) = 11.86, p = .003. This indicates there is a 0.3% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter.

Table 11.11 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.5 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	21.054[a]	2	.000
Likelihood Ratio	21.441	2	.000
Linear-by-Linear Association	20.922	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.70.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities with χ^2 (1) = 21.05, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 11.12 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	28.646[a]	2	.000
Likelihood Ratio	29.942	2	.000
Linear-by-Linear Association	28.364	1	.000
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.97.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness with χ^2 (1) = 28.65, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 11.13 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q4.2 - Creative practitioner perspectives that their city demonstrates a distinctive sense of place (n=161) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6.593[a]	2	.037
Likelihood Ratio	6.734	2	.034
Linear-by-Linear Association	6.489	1	.011
N of Valid Cases	161		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.09.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q4.2 Creative practitioner perspectives that their city demonstrates a distinctive sense of place with χ^2 (1) = 6.59, p = .037. This indicates there is a 3.7% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 11.14 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.1 - Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces (n=145) for Calgary, Newcastle collapsed data, showing c*hi* square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.627[a]	2	.013
Likelihood Ratio	8.908	2	.012
Linear-by-Linear Association	5.071	1	.024
N of Valid Cases	144		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.56.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q5.1 Creative practitioner perspectives on the influence Local Government has on affordable creative workspaces with χ^2 (1) = 8.63, p = .013. This indicates there is a 1.3% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 11.15 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q5.4 - Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion (n=151) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6.469[a]	2	.039
Likelihood Ratio	6.690	2	.035
Linear-by-Linear Association	5.918	1	.015
N of Valid Cases	151		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.09.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q5.4 Creative practitioner perspectives on the influence Local Government has using Art as a vehicle for generating increased social cohesion with χ^2 (1) = 6.47, p = .039. This indicates there is a 3.9% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 11.16 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	16.371[a]	2	.000
Likelihood Ratio	16.875	2	.000
Linear-by-Linear Association	13.189	1	.000
N of Valid Cases	159		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.26.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q8.3 Creative practitioner perspectives on the importance of relationships with Local Government with χ^2 (1) = 16.37, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 11.17 – Significance association table of Q2.7 - Creative practitioner perspectives on Local Government's actions that contribute to individual artist success (n=174) and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	5.513[a]	1	.019		
Continuity Correction[b]	4.774	1	.029		
Likelihood Ratio	5.515	1	.019		
Fisher's Exact Test				.023	.014
Linear-by-Linear Association	5.479	1	.019		
N of Valid Cases	159				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 27.80.

b. Computed only for a 2x2 table

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q2.7 Creative practitioner perspectives on Local Government's actions that contribute to individual artist success and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance with χ^2 (0) = 5.51, p = .019. This indicates there is a 1.9% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Initial analysis: Seventeen associations were significant and these are presented in Table 11.1 to Table 11.17 inclusive.

Decision: These data will be further addressed in the Findings chapter (Chapter 7).

This section focuses on creative practitioner perspectives on their local government and economic development" relating to creative practice. Specifically, the contribution of local government to using Art and culture as an economic development strategy to "brand" a place (Q5.5); and as a direct economic development strategy (Q5.6); the perspective of creative practitioners on what should be Local Government's contribution using Art and culture to brand a place (Q6.5); and as a direct economic development strategy (Q6.6); the perspective of creative practitioners relating to the contribution of creative industries to tourism (Q7);creative practitioners perceptions of the economic impacts of the Arts in a community (Q18.1): and on the statement that the economic impacts of the Arts are rarely measured accurately (Q19.1). These seven survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 12– Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Economic Development

<table>
<tr><td colspan="3">Theme: Economic Development</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q5.5 + Q6.5</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.888[a]</td><td>4</td><td>.064</td></tr><tr><td>Likelihood Ratio</td><td>8.746</td><td>4</td><td>.068</td></tr><tr><td>Linear-by-Linear Association</td><td>4.441</td><td>1</td><td>.035</td></tr><tr><td>N of Valid Cases</td><td>143</td><td></td><td></td></tr></table>a. 3 cells (33.3%) have expected count less than 5. The minimum expected count is .67.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.5 + Q5.6</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>137.163[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>118.874</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>80.378</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 4.10.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.5 + Q6.6</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.507[a]</td><td>4</td><td>.477</td></tr></table></td><td>Unable to do chi Square test as the</td></tr>
</table>

	Likelihood Ratio 3.703 4 .448 Linear-by-Linear Association .125 1 .724 N of Valid Cases 142 a. 2 cells (22.2%) have expected count less than 5. The minimum expected count is 1.62.	minimum expectation of 5 occurrences in each category is not met.
Q5.5 + Q7	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 7.967[a] 6 .241 Likelihood Ratio 8.112 6 .230 Linear-by-Linear Association 3.315 1 .069 N of Valid Cases 144 a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is .18.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q5.5 + Q18.1	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 2.949[a] 4 .566 Likelihood Ratio 3.840 4 .428 Linear-by-Linear Association 1.206 1 .272 N of Valid Cases 137 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .17.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q5.5 + Q19.1	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 1.830[a] 4 .767 Likelihood Ratio 1.795 4 .773 Linear-by-Linear Association .016 1 .899 N of Valid Cases 134 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .69.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q5.6 + Q6.6	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 11.332[a] 4 .023 Likelihood Ratio 12.226 4 .016 Linear-by-Linear Association 1.899 1 .168 N of Valid Cases 140	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each

<table>
<tr><td></td><td>a. 2 cells (22.2%) have expected count less than 5. The minimum expected count is 1.43.</td><td>category is not met.</td></tr>
<tr><td>Q5.6 + Q7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.287[a]</td><td>6</td><td>.772</td></tr><tr><td>Likelihood Ratio</td><td>3.624</td><td>6</td><td>.727</td></tr><tr><td>Linear-by-Linear Association</td><td>1.148</td><td>1</td><td>.284</td></tr><tr><td>N of Valid Cases</td><td>141</td><td></td><td></td></tr></table>a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is .16.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.6 + Q18.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.459[a]</td><td>4</td><td>.484</td></tr><tr><td>Likelihood Ratio</td><td>3.477</td><td>4</td><td>.481</td></tr><tr><td>Linear-by-Linear Association</td><td>.263</td><td>1</td><td>.608</td></tr><tr><td>N of Valid Cases</td><td>134</td><td></td><td></td></tr></table>a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .16.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q5.6 + Q19.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.321[a]</td><td>4</td><td>.506</td></tr><tr><td>Likelihood Ratio</td><td>2.955</td><td>4</td><td>.565</td></tr><tr><td>Linear-by-Linear Association</td><td>1.565</td><td>1</td><td>.211</td></tr><tr><td>N of Valid Cases</td><td>131</td><td></td><td></td></tr></table>a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .64.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.5 + Q6.6</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>104.085[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>80.020</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>63.232</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>152</td><td></td><td></td></tr></table>a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .20.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q6.5 + Q7</td><td>Chi-Square Tests</td><td>Unable to do chi</td></tr>
</table>

		Value	df	Asymptotic Significance (2-sided)	Square test as the minimum expectation of 5 occurrences in each category is not met.
	Pearson Chi-Square	2.339[a]	6	.886	
	Likelihood Ratio	2.589	6	.858	
	Linear-by-Linear Association	.068	1	.795	
	N of Valid Cases	149			
	a. 6 cells (50.0%) have expected count less than 5. The minimum expected count is .03.				
Q6.5 + Q18.1	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	2.374[a]	4	.667	
	Likelihood Ratio	3.011	4	.556	
	Linear-by-Linear Association	.107	1	.743	
	N of Valid Cases	143			
	a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .02.				
Q6.5 + Q19.1	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	1.273[a]	4	.866	
	Likelihood Ratio	1.834	4	.766	
	Linear-by-Linear Association	.015	1	.903	
	N of Valid Cases	140			
	a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .13.				
Q6.6 + Q7	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	8.822[a]	6	.184	
	Likelihood Ratio	8.746	6	.188	
	Linear-by-Linear Association	.001	1	.976	
	N of Valid Cases	148			
	a. 5 cells (41.7%) have expected count less than 5. The minimum expected count is .07.				
Q6.6 + Q18.1	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	3.901[a]	4	.420	
	Likelihood Ratio	4.013	4	.404	

	Linear-by-Linear Association: 1.093, 1, .296 N of Valid Cases: 142 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .05.	occurrences in each category is not met.
Q6.6 + Q19.1	**Chi-Square Tests** Pearson Chi-Square: 1.863[a], 4, .761 Likelihood Ratio: 3.195, 4, .526 Linear-by-Linear Association: .735, 1, .391 N of Valid Cases: 139 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .30.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q7 + Q18.1	**Chi-Square Tests** Pearson Chi-Square: 8.238[a], 6, .221 Likelihood Ratio: 8.024, 6, .236 Linear-by-Linear Association: 5.136, 1, .023 N of Valid Cases: 145 a. 7 cells (58.3%) have expected count less than 5. The minimum expected count is .01.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q7 + Q19.1	**Chi-Square Tests** Pearson Chi-Square: 28.740[a], 6, .000 Likelihood Ratio: 13.581, 6, .035 Linear-by-Linear Association: .382, 1, .536 N of Valid Cases: 142 a. 7 cells (58.3%) have expected count less than 5. The minimum expected count is .04.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q18.1 + Q19.1	**Chi-Square Tests** Pearson Chi-Square: .336[a], 4, .987 Likelihood Ratio: .530, 4, .970 Linear-by-Linear Association: .004, 1, .951 N of Valid Cases: 147 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is

		not met.

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Economic Development.

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and networks relating to creative practice. Specifically, creative practitioner perspective on the importance of relationships with other artists and creatives (Q8.1); other creative organisations (Q8.2) and Local Government (Q8.3); the importance of networks to gain work and business opportunities (Q8.4); creative practitioners perspective on the role of Local government in building networks in the Creative sector (Q11); if, in general, creative practitioners perceive partnership opportunities (Q15.3) and an active tourist industry (Q15.4) as important; creative practitioners perceptions of the economic impacts of the Arts in a community (Q18.1): and on the statement that the economic impacts of the Arts are rarely measured accurately (Q19.1). These nine survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 13 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Networks.

<table>
<tr><td colspan="3">Theme: Networks</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q8.1 + Q8.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>119.215[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>50.548</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>72.168</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .19.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q8.1 + Q8.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.428[a]</td><td>4</td><td>.077</td></tr><tr><td>Likelihood Ratio</td><td>8.202</td><td>4</td><td>.084</td></tr><tr><td>Linear-by-Linear Association</td><td>2.733</td><td>1</td><td>.098</td></tr><tr><td>N of Valid Cases</td><td>159</td><td></td><td></td></tr></table>a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .91.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q8.1 + Q8.4</td><td>Chi-Square Tests</td><td>Unable to do chi</td></tr>
</table>

		Value	df	Asymptotic Significance (2-sided)	Square test as the minimum expectation of 5 occurrences in each category is not met
	Pearson Chi-Square	14.690[a]	4	.005	
	Likelihood Ratio	8.769	4	.067	
	Linear-by-Linear Association	6.890	1	.009	
	N of Valid Cases	158			
	a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .15.				
Q8.1 + Q11	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	32.619[a]	4	.000	
	Likelihood Ratio	11.211	4	.024	
	Linear-by-Linear Association	8.313	1	.004	
	N of Valid Cases	159			
	a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.				
Q8.1 + Q15.3	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	15.721[a]	4	.003	
	Likelihood Ratio	9.842	4	.043	
	Linear-by-Linear Association	6.460	1	.011	
	N of Valid Cases	154			
	a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .19.				
Q8.1 + Q15.4	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	8.322[a]	4	.080	
	Likelihood Ratio	6.429	4	.169	
	Linear-by-Linear Association	1.869	1	.172	
	N of Valid Cases	155			
	a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .45.				
Q8.1 + Q18.1	**Chi-Square Tests**				Unable to do *chi* Square test as the minimum expectation of 5
		Value	df	Asymptotic Significance (2-sided)	
	Pearson Chi-Square	.473[a]	4	.976	
	Likelihood Ratio	.496	4	.974	

	Linear-by-Linear Association: .195, 1, .659 N of Valid Cases: 150 a. 7 cells (77.8%) have expected count less than 5. The minimum expected count is .03.	occurrences in each category is not met
Q8.1 + Q19.1	**Chi-Square Tests** Pearson Chi-Square: 4.448[a], 4, .349 Likelihood Ratio: 4.485, 4, .344 Linear-by-Linear Association: .173, 1, .678 N of Valid Cases: 147 a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .16.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.2 + Q8.3	**Chi-Square Tests** Pearson Chi-Square: 20.587[a], 4, .000 Likelihood Ratio: 17.005, 4, .002 Linear-by-Linear Association: 11.745, 1, .001 N of Valid Cases: 159 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .75.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.2 + Q8.4	**Chi-Square Tests** Pearson Chi-Square: 10.837[a], 4, .028 Likelihood Ratio: 6.529, 4, .163 Linear-by-Linear Association: 6.268, 1, .012 N of Valid Cases: 158 a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .13.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.2 + Q11	**Chi-Square Tests** Pearson Chi-Square: 19.688[a], 4, .001 Likelihood Ratio: 9.137, 4, .058 Linear-by-Linear Association: 7.858, 1, .005 N of Valid Cases: 159	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is

<table>
<tr><td></td><td>a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .03.</td><td>not met</td></tr>
<tr><td>Q8.2 + Q15.3</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>34.282[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>16.014</td><td>4</td><td>.003</td></tr><tr><td>Linear-by-Linear Association</td><td>21.974</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>154</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .16.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q8.2 + Q15.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.733[a]</td><td>4</td><td>.068</td></tr><tr><td>Likelihood Ratio</td><td>6.316</td><td>4</td><td>.177</td></tr><tr><td>Linear-by-Linear Association</td><td>6.072</td><td>1</td><td>.014</td></tr><tr><td>N of Valid Cases</td><td>155</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .45.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q8.2 + Q18.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>1.311[a]</td><td>4</td><td>.859</td></tr><tr><td>Likelihood Ratio</td><td>1.214</td><td>4</td><td>.876</td></tr><tr><td>Linear-by-Linear Association</td><td>.513</td><td>1</td><td>.474</td></tr><tr><td>N of Valid Cases</td><td>150</td><td></td><td></td></tr></table>a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .03.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q8.2 + Q19.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>2.315[a]</td><td>4</td><td>.678</td></tr><tr><td>Likelihood Ratio</td><td>3.483</td><td>4</td><td>.480</td></tr><tr><td>Linear-by-Linear Association</td><td>.697</td><td>1</td><td>.404</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .20.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q8.3 + Q8.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr></table></td><td>Unable to do chi Square</td></tr>
</table>

	Pearson Chi-Square 5.223[a] 4 .265 Likelihood Ratio 5.044 4 .283 Linear-by-Linear Association 3.627 1 .057 N of Valid Cases 158 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .61.	test as the minimum expectation of 5 occurrences in each category is not met
Q8.3 + Q11	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 5.994[a] 4 .200 Likelihood Ratio 4.191 4 .381 Linear-by-Linear Association .255 1 .613 N of Valid Cases 159 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .15.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.3 + Q15.3	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 6.877[a] 4 .143 Likelihood Ratio 6.653 4 .155 Linear-by-Linear Association 3.132 1 .077 N of Valid Cases 154 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .90.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.3 + Q15.4	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 4.707[a] 4 .319 Likelihood Ratio 4.393 4 .355 Linear-by-Linear Association 1.901 1 .168 N of Valid Cases 155 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is 2.17.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.3 + Q18.1	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 10.113[a] 4 .039 Likelihood Ratio 9.450 4 .051 Linear-by-Linear Association .373 1 .542	Unable to do *chi* Square test as the minimum expectation of 5 occurrence

	N of Valid Cases 150 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .16.	s in each category is not met
Q8.3 + Q19.1	**Chi-Square Tests** Pearson Chi-Square 1.064[a] 4 .900 Likelihood Ratio 1.081 4 .897 Linear-by-Linear Association .076 1 .783 N of Valid Cases 147 a. 4 cells (44.4%) have expected count less than 5. The minimum expected count is .98.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.4 + Q11	**Chi-Square Tests** Pearson Chi-Square .558[a] 4 .968 Likelihood Ratio .977 4 .913 Linear-by-Linear Association .492 1 .483 N of Valid Cases 158 a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .03.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.4 + Q15.3	**Chi-Square Tests** Pearson Chi-Square 13.199[a] 4 .010 Likelihood Ratio 7.555 4 .109 Linear-by-Linear Association 4.206 1 .040 N of Valid Cases 153 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .16.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.4 + Q15.4	**Chi-Square Tests** Pearson Chi-Square 2.794[a] 4 .593 Likelihood Ratio 2.296 4 .681 Linear-by-Linear Association .760 1 .383 N of Valid Cases 154 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .27.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.4 +	**Chi-Square Tests**	Unable to do *chi*

Q18.1		Square test as the minimum expectation of 5 occurrences in each category is not met
Q8.4 + Q19.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q11 + Q15.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q11 + Q15.4	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q11 + Q18.1	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.836[a]	4	.065
Likelihood Ratio	4.908	4	.297
Linear-by-Linear Association	1.530	1	.216
N of Valid Cases	149		

a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .03.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	22.622[a]	4	.000
Likelihood Ratio	9.775	4	.044
Linear-by-Linear Association	2.907	1	.088
N of Valid Cases	146		

a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .16.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7.699[a]	4	.103
Likelihood Ratio	4.554	4	.336
Linear-by-Linear Association	3.556	1	.059
N of Valid Cases	154		

a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2.614[a]	4	.624
Likelihood Ratio	3.350	4	.501
Linear-by-Linear Association	.113	1	.737
N of Valid Cases	155		

a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .09.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.351[a]	4	.986
Likelihood Ratio	.564	4	.967

	Linear-by-Linear Association: .318, 1, .573 N of Valid Cases: 150 a. 6 cells (66.7%) have expected count less than 5. The minimum expected count is .01.	occurrences in each category is not met
Q11 + Q19.1	**Chi-Square Tests** Pearson Chi-Square: .786[a], 4, .940 Likelihood Ratio: 1.388, 4, .846 Linear-by-Linear Association: .252, 1, .616 N of Valid Cases: 147 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q15.3 + Q15.4	**Chi-Square Tests** Pearson Chi-Square: 6.679[a], 4, .154 Likelihood Ratio: 5.513, 4, .239 Linear-by-Linear Association: 2.158, 1, .142 N of Valid Cases: 153 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .51.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q15.3 + Q18.1	**Chi-Square Tests** Pearson Chi-Square: 3.966[a], 4, .411 Likelihood Ratio: 3.367, 4, .498 Linear-by-Linear Association: 2.651, 1, .103 N of Valid Cases: 149 a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met
Q15.3 + Q19.1	**Chi-Square Tests** Pearson Chi-Square: 2.507[a], 4, .643 Likelihood Ratio: 3.496, 4, .478 Linear-by-Linear Association: .760, 1, .383 N of Valid Cases: 146	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is

<table>
<tr><td></td><td>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .21.</td><td>not met</td></tr>
<tr><td>Q15.4 + Q18.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>15.384[a]</td><td>4</td><td>.004</td></tr><tr><td>Likelihood Ratio</td><td>9.150</td><td>4</td><td>.057</td></tr><tr><td>Linear-by-Linear Association</td><td>5.962</td><td>1</td><td>.015</td></tr><tr><td>N of Valid Cases</td><td>149</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .09.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q15.4 + Q19.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.739[a]</td><td>4</td><td>.150</td></tr><tr><td>Likelihood Ratio</td><td>5.261</td><td>4</td><td>.262</td></tr><tr><td>Linear-by-Linear Association</td><td>3.702</td><td>1</td><td>.054</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .53.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
<tr><td>Q18.1 + Q19.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.336[a]</td><td>4</td><td>.987</td></tr><tr><td>Likelihood Ratio</td><td>.530</td><td>4</td><td>.970</td></tr><tr><td>Linear-by-Linear Association</td><td>.004</td><td>1</td><td>.951</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met</td></tr>
</table>

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Networks.

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and measures of success relating to creative practice. Specifically, creative practitioners perceptions of the economic (Q18.1) and social (Q18.2) impacts of the Arts in a community; and on the statement that the economic (Q19.1) and social (Q19.2) impacts of the Arts are rarely measured accurately. These four survey questions are tested using *chi* square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 14 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to Measures of Success

<table>
<tr><td colspan="3">Theme: Measures of Success</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q18.1 +Q18.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>33.621[a]</td><td>2</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>21.350</td><td>2</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>27.015</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>150</td><td></td><td></td></tr></table>a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is .03.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q18.1 +Q19.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.336[a]</td><td>4</td><td>.987</td></tr><tr><td>Likelihood Ratio</td><td>.530</td><td>4</td><td>.970</td></tr><tr><td>Linear-by-Linear Association</td><td>.004</td><td>1</td><td>.951</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .04.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q18.1 +Q19.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>4.387[a]</td><td>4</td><td>.356</td></tr><tr><td>Likelihood Ratio</td><td>3.460</td><td>4</td><td>.484</td></tr><tr><td>Linear-by-Linear Association</td><td>.166</td><td>1</td><td>.684</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table></td><td>Unable to do chi Square test as the minimum expectation of 5 occurrence</td></tr>
</table>

<table>
<tr><td></td><td>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .05.</td><td>s in each category is not met.</td></tr>
<tr><td>Q19.1 +Q18.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.254[a]</td><td>2</td><td>.881</td></tr><tr><td>Likelihood Ratio</td><td>.455</td><td>2</td><td>.796</td></tr><tr><td>Linear-by-Linear Association</td><td>.039</td><td>1</td><td>.844</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is .20.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q19.1 +Q19.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>125.484[a]</td><td>4</td><td>.000</td></tr><tr><td>Likelihood Ratio</td><td>92.539</td><td>4</td><td>.000</td></tr><tr><td>Linear-by-Linear Association</td><td>47.623</td><td>1</td><td>.000</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .29.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q19.2 + Q18.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.259[a]</td><td>2</td><td>.879</td></tr><tr><td>Likelihood Ratio</td><td>.497</td><td>2</td><td>.780</td></tr><tr><td>Linear-by-Linear Association</td><td>.126</td><td>1</td><td>.722</td></tr><tr><td>N of Valid Cases</td><td>147</td><td></td><td></td></tr></table>a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is .24.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
</table>

Initial analysis: No associations were significant for *chi* square goodness of fit test of cross-tabulation for questions related to Measures of Success.

Decision: These data will not be further addressed in the thesis findings.

This section focuses on creative practitioner perspectives on their local government and the ways that Local Government is perceived to have hindered their success relating to creative practice. Specifically the question relating to creative practitioners perception of Local Government hindering their success (Q3) was tested against all survey questions across all themes. These 64 survey questions are tested using chi square goodness of fit for collapsed data from all creative practitioner participants in the questionnaire survey.

Table 15 – Summary of *chi* square goodness of fit test for all creative practitioners for all questions related to LG actions that have hindered artist success.

<table>
<tr><td colspan="3">Theme: LG has hindered artist success with all questions</td></tr>
<tr><td>Questions cross-tabulated</td><td>Chi Square test</td><td>Decision</td></tr>
<tr><td>Q3.1 + Q1.1</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>12.977[a]</td><td>2</td><td>.002</td></tr><tr><td>Likelihood Ratio</td><td>13.164</td><td>2</td><td>.001</td></tr><tr><td>Linear-by-Linear Association</td><td>9.534</td><td>1</td><td>.002</td></tr><tr><td>N of Valid Cases</td><td>173</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.86.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.1 below</td></tr>
<tr><td>Q3.1 + Q1.2</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>12.489[a]</td><td>2</td><td>.002</td></tr><tr><td>Likelihood Ratio</td><td>12.633</td><td>2</td><td>.002</td></tr><tr><td>Linear-by-Linear Association</td><td>8.198</td><td>1</td><td>.004</td></tr><tr><td>N of Valid Cases</td><td>173</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.54.</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.2 below</td></tr>
<tr><td>Q3.1 + Q1.3</td><td>Chi-Square Tests</td><td>Examination of chi</td></tr>
</table>

		square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.3 below

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14.738[a]	2	.001
Likelihood Ratio	15.049	2	.001
Linear-by-Linear Association	11.787	1	.001
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.28.

Q3.1 + Q1.4	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.4 below

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	30.225[a]	2	.000
Likelihood Ratio	31.525	2	.000
Linear-by-Linear Association	18.805	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.95.

Q3.1 + Q1.5	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.5 below

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13.416[a]	2	.001
Likelihood Ratio	13.570	2	.001
Linear-by-Linear Association	9.455	1	.002
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 22.94.

Q3.1 + Q1.6	**Chi-Square Tests**	Examination of *chi*

		square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.6 below
Q3.1 + Q2.1	**Chi-Square Tests** a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 22.13.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.7 below
Q3.1 + Q2.2	**Chi-Square Tests** a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.32.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.8 below
Q3.1 + Q2.3	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≤ .05

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	17.386[a]	2	.000
Likelihood Ratio	17.744	2	.000
Linear-by-Linear Association	11.494	1	.001
N of Valid Cases	172		

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	19.511[a]	2	.000
Likelihood Ratio	19.891	2	.000
Linear-by-Linear Association	13.378	1	.000
N of Valid Cases	172		

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	15.814[a]	2	.000
Likelihood Ratio	16.289	2	.000
Linear-by-Linear Association	7.389	1	.007
N of Valid Cases	173		

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.615[a]	2	.013
Likelihood Ratio	8.750	2	.013

	Linear-by-Linear Association: 7.637, 1, .006 N of Valid Cases: 172 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.54.	suggested that further analysis is required and can be viewed in Table 15.9 below
Q3.1 + Q2.4	**Chi-Square Tests** Pearson Chi-Square: 8.792[a], 2, .012 Likelihood Ratio: 8.916, 2, .012 Linear-by-Linear Association: 8.649, 1, .003 N of Valid Cases: 171 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.78.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.10 below
Q3.1 + Q2.5	**Chi-Square Tests** Pearson Chi-Square: 14.590[a], 2, .001 Likelihood Ratio: 14.842, 2, .001 Linear-by-Linear Association: 12.752, 1, .000 N of Valid Cases: 171 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.50.	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.11 below
Q3.1 + Q2.6	**Chi-Square Tests** Pearson Chi-Square: 23.422[a], 2, .000 Likelihood Ratio: 23.943, 2, .000 Linear-by-Linear Association: 18.295, 1, .000 N of Valid Cases: 172	Examination of *chi* square resulting in a p value ≤ .05 suggested that

<table>
<tr><td></td><td>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 23.55.</td><td>further analysis is required and can be viewed in Table 15.12 below</td></tr>
<tr><td>Q3.1 + Q2.7</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th><th>Exact Sig. (2-sided)</th><th>Exact Sig. (1-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.550[a]</td><td>1</td><td>.458</td><td></td><td></td></tr><tr><td>Continuity Correction[b]</td><td>.346</td><td>1</td><td>.556</td><td></td><td></td></tr><tr><td>Likelihood Ratio</td><td>.550</td><td>1</td><td>.458</td><td></td><td></td></tr><tr><td>Fisher's Exact Test</td><td></td><td></td><td></td><td>.539</td><td>.278</td></tr><tr><td>Linear-by-Linear Association</td><td>.547</td><td>1</td><td>.460</td><td></td><td></td></tr><tr><td>N of Valid Cases</td><td>173</td><td></td><td></td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 35.58.
b. Computed only for a 2x2 table</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q3.1 + Q4.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>5.089[a]</td><td>2</td><td>.079</td></tr><tr><td>Likelihood Ratio</td><td>5.112</td><td>2</td><td>.078</td></tr><tr><td>Linear-by-Linear Association</td><td>3.185</td><td>1</td><td>.074</td></tr><tr><td>N of Valid Cases</td><td>160</td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.23.</td><td>Examination of chi square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required</td></tr>
<tr><td>Q3.1 + Q4.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>2.062[a]</td><td>2</td><td>.357</td></tr><tr><td>Likelihood Ratio</td><td>2.059</td><td>2</td><td>.357</td></tr></table></td><td>Examination of chi square resulting in a p value ≥</td></tr>
</table>

	Linear-by-Linear Association: 1.350, 1, .245 N of Valid Cases: 160 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.88.	.05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q3.1 + Q4.3	**Chi-Square Tests** Pearson Chi-Square: .143[a], 2, .931 Likelihood Ratio: .143, 2, .931 Linear-by-Linear Association: .003, 1, .957 N of Valid Cases: 158 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.97.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q3.1 + Q5.1	**Chi-Square Tests** Pearson Chi-Square: .895[a], 2, .639 Likelihood Ratio: .891, 2, .640 Linear-by-Linear Association: .521, 1, .471 N of Valid Cases: 143 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.13.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q3.1 + Q5.2	**Chi-Square Tests**	Examination of *chi*

		square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4.323[a]	2	.115
Likelihood Ratio	4.310	2	.116
Linear-by-Linear Association	3.424	1	.064
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.34.

Q3.1 + Q5.3	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4.867[a]	2	.088
Likelihood Ratio	4.883	2	.087
Linear-by-Linear Association	.846	1	.358
N of Valid Cases	148		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 12.74.

Q3.1 + Q5.4	**Chi-Square Tests**	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.288[a]	2	.866
Likelihood Ratio	.288	2	.866
Linear-by-Linear Association	.000	1	1.000
N of Valid Cases	150		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.19.

Q3.1 + Q5.5	**Chi-Square Tests** Pearson Chi-Square: Value 2.819[a], df 2, Asymptotic Significance (2-sided) .244 Likelihood Ratio: Value 2.807, df 2, .246 Linear-by-Linear Association: Value 1.467, df 1, .226 N of Valid Cases: 148 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 11.42.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q3.1 + Q5.6	**Chi-Square Tests** Pearson Chi-Square: Value 1.257[a], df 2, Asymptotic Significance (2-sided) .533 Likelihood Ratio: Value 1.257, df 2, .533 Linear-by-Linear Association: Value .110, df 1, .740 N of Valid Cases: 145 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.99.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q3.1 + Q6.1	**Chi-Square Tests** Pearson Chi-Square: Value 5.516[a], df 2, Asymptotic Significance (2-sided) .063 Likelihood Ratio: Value 5.620, df 2, .060 Linear-by-Linear Association: Value 3.740, df 1, .053 N of Valid Cases: 155 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.12.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q6.2	**Chi-Square Tests**	Unable to do *chi*

		Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5.882[a]	2	.053
Likelihood Ratio	5.999	2	.050
Linear-by-Linear Association	.372	1	.542
N of Valid Cases	156		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 4.04.

Q3.1 + Q6.3	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2.091[a]	2	.351
Likelihood Ratio	2.116	2	.347
Linear-by-Linear Association	.893	1	.345
N of Valid Cases	156		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.14.

Q3.1 + Q6.4	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.627[a]	2	.731
Likelihood Ratio	.632	2	.729
Linear-by-Linear Association	.156	1	.693
N of Valid Cases	156		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.69.

Q3.1 + Q6.5	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	.364[a]	2	.833
Likelihood Ratio	.364	2	.834
Linear-by-Linear Association	.357	1	.550
N of Valid Cases	153		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 1.78.

Q3.1 + Q6.6	**Chi-Square Tests**	Unable to do *chi* Square test as the minimum expectation of 5

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1.277[a]	2	.528
Likelihood Ratio	1.287	2	.525

	Linear-by-Linear Association: .304, 1, .582 N of Valid Cases: 152 a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4.47.	occurrences in each category is not met.
Q3.1 + Q7	**Chi-Square Tests** Pearson Chi-Square: 2.157[a], 3, .541 Likelihood Ratio: 2.534, 3, .469 Linear-by-Linear Association: .622, 1, .430 N of Valid Cases: 156 a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .46.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 +Q8.1	**Chi-Square Tests** Pearson Chi-Square: 5.478[a], 2, .065 Likelihood Ratio: 5.924, 2, .052 Linear-by-Linear Association: 1.122, 1, .290 N of Valid Cases: 158 a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 2.73.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q8.2	**Chi-Square Tests** Pearson Chi-Square: 3.151[a], 2, .207 Likelihood Ratio: 3.381, 2, .184 Linear-by-Linear Association: .181, 1, .671 N of Valid Cases: 158 a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is 2.28.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q8.3	**Chi-Square Tests** Pearson Chi-Square: 11.437[a], 2, .003 Likelihood Ratio: 11.661, 2, .003 Linear-by-Linear Association: 8.314, 1, .004 N of Valid Cases: 158	Examination of *chi* square resulting in a p value ≤ .05 suggested that further analysis is

<table>
<tr><td></td><td>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.94.</td><td>required and can be viewed in Table 15.13 below</td></tr>
<tr><td>Q3.1 + Q8.4</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.692[a]</td><td>2</td><td>.708</td></tr><tr><td>Likelihood Ratio</td><td>.731</td><td>2</td><td>.694</td></tr><tr><td>Linear-by-Linear Association</td><td>.417</td><td>1</td><td>.518</td></tr><tr><td>N of Valid Cases</td><td>157</td><td></td><td></td></tr></table>a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 1.81.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q9.1*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q9.2*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q9.3*</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q10.1</td><td></td><td>Unable to do chi Square test as the variable is not mutually</td></tr>
</table>

<table>
<tr><td></td><td></td><td>exclusive</td></tr>
<tr><td>Q3.1 + Q10.2</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q10.3</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q10.4</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q10.5</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q10.6</td><td></td><td>Unable to do chi Square test as the variable is not mutually exclusive</td></tr>
<tr><td>Q3.1 + Q11</td><td>Chi-Square Tests
<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>1.617[a]</td><td>2</td><td>.446</td></tr><tr><td>Likelihood Ratio</td><td>1.992</td><td>2</td><td>.369</td></tr><tr><td>Linear-by-Linear Association</td><td>1.239</td><td>1</td><td>.266</td></tr><tr><td>N of Valid Cases</td><td>158</td><td></td><td></td></tr></table></td><td>Unable to do chi Square test as the minimum expectation of 5 occurrence</td></tr>
</table>

<table>
<tr><td></td><td>a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is .46.</td><td>s in each category is not met.</td></tr>
<tr><td>Q3.1 + Q13</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th><th>Exact Sig. (2-sided)</th><th>Exact Sig. (1-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>7.400[a]</td><td>1</td><td>.007</td><td></td><td></td></tr><tr><td>Continuity Correction[b]</td><td>6.543</td><td>1</td><td>.011</td><td></td><td></td></tr><tr><td>Likelihood Ratio</td><td>7.432</td><td>1</td><td>.006</td><td></td><td></td></tr><tr><td>Fisher's Exact Test</td><td></td><td></td><td></td><td>.009</td><td>.005</td></tr><tr><td>Linear-by-Linear Association</td><td>7.353</td><td>1</td><td>.007</td><td></td><td></td></tr><tr><td>N of Valid Cases</td><td>158</td><td></td><td></td><td></td><td></td></tr></table>a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 29.62.
b. Computed only for a 2x2 table</td><td>Examination of chi square resulting in a p value ≤ .05 suggested that further analysis is required and can be viewed in Table 15.14 below</td></tr>
<tr><td>Q3.1 + Q14</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>5.892[a]</td><td>2</td><td>.053</td></tr><tr><td>Likelihood Ratio</td><td>6.891</td><td>2</td><td>.032</td></tr><tr><td>Linear-by-Linear Association</td><td>4.746</td><td>1</td><td>.029</td></tr><tr><td>N of Valid Cases</td><td>58</td><td></td><td></td></tr></table>a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4.55.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q15.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.285[a]</td><td>2</td><td>.867</td></tr><tr><td>Likelihood Ratio</td><td>.291</td><td>2</td><td>.865</td></tr><tr><td>Linear-by-Linear Association</td><td>.283</td><td>1</td><td>.595</td></tr><tr><td>N of Valid Cases</td><td>154</td><td></td><td></td></tr></table>a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 1.38.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q15.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>.809[a]</td><td>2</td><td>.667</td></tr><tr><td>Likelihood Ratio</td><td>.809</td><td>2</td><td>.667</td></tr></table></td><td>Unable to do chi Square test as the minimum</td></tr>
</table>

	Linear-by-Linear Association: .571, 1, .450 N of Valid Cases: 155 a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 4.65.	expectation of 5 occurrences in each category is not met.
Q3.1 + Q15.3	**Chi-Square Tests** Pearson Chi-Square: 3.334[a], 2, .189 Likelihood Ratio: 3.475, 2, .176 Linear-by-Linear Association: .011, 1, .918 N of Valid Cases: 153 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.82.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q15.4	**Chi-Square Tests** Pearson Chi-Square: .209[a], 2, .901 Likelihood Ratio: .209, 2, .901 Linear-by-Linear Association: .183, 1, .669 N of Valid Cases: 154 a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.55.	Examination of *chi* square resulting in a p value ≥ .05 suggested that the null hypothesis is retained and no further analysis at the study site required
Q3.1 + Q15.5	**Chi-Square Tests** Pearson Chi-Square: 4.867[a], 2, .088 Likelihood Ratio: 6.129, 2, .047 Linear-by-Linear Association: .303, 1, .582 N of Valid Cases: 155 a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 1.39.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Q3.1 + Q15.6	**Chi-Square Tests** Pearson Chi-Square: Value 3.201[a], df 2, Asymptotic Significance (2-sided) .202 Likelihood Ratio: 3.818, 2, .148 Linear-by-Linear Association: 3.127, 1, .077 N of Valid Cases: 154 a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is .47.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q15.7	**Chi-Square Tests** Pearson Chi-Square: Value .054[a], df 2, Asymptotic Significance (2-sided) .974 Likelihood Ratio: .053, 2, .974 Linear-by-Linear Association: .051, 1, .821 N of Valid Cases: 155 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.72.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q18.1	**Chi-Square Tests** Pearson Chi-Square: Value 1.600[a], df 2, Asymptotic Significance (2-sided) .449 Likelihood Ratio: 1.988, 2, .370 Linear-by-Linear Association: .045, 1, .832 N of Valid Cases: 149 a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is .48.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.
Q3.1 + Q18.2	**Chi-Square Tests** Pearson Chi-Square: Value 4.709[a], df 1, Asymptotic Significance (2-sided) .030 Continuity Correction[b]: 2.940, 1, .086 Likelihood Ratio: 6.630, 1, .010 Fisher's Exact Test: Exact Sig. (2-sided) .060, Exact Sig. (1-sided) .037 Linear-by-Linear Association: 4.678, 1, .031 N of Valid Cases: 149 a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is 2.38.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

<table>
<tr><td></td><td>b. Computed only for a 2x2 table</td><td></td></tr>
<tr><td>Q3.1 + Q19.1</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>6.558[a]</td><td>2</td><td>.038</td></tr><tr><td>Likelihood Ratio</td><td>6.830</td><td>2</td><td>.033</td></tr><tr><td>Linear-by-Linear Association</td><td>5.010</td><td>1</td><td>.025</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.84.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q19.2</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>9.317[a]</td><td>2</td><td>.009</td></tr><tr><td>Likelihood Ratio</td><td>12.025</td><td>2</td><td>.002</td></tr><tr><td>Linear-by-Linear Association</td><td>8.801</td><td>1</td><td>.003</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 3.31.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q20</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.714[a]</td><td>6</td><td>.715</td></tr><tr><td>Likelihood Ratio</td><td>3.799</td><td>6</td><td>.704</td></tr><tr><td>Linear-by-Linear Association</td><td>.313</td><td>1</td><td>.576</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is 3.31.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q22.1</td><td></td><td>Unable to compute as participate as an individual is a constant.</td></tr>
<tr><td>Q3.1 + Q22.2</td><td></td><td>Unable to compute as participate as an</td></tr>
</table>

<table>
<tr><td></td><td></td><td>individual is a constant.</td></tr>
<tr><td>Q3.1 + Q22.3</td><td></td><td>Unable to compute as participate as an individual is a constant.</td></tr>
<tr><td>Q3.1 + Q22.4</td><td></td><td>Unable to compute as participate as an individual is a constant.</td></tr>
<tr><td>Q3.1 + Q23</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>8.751[a]</td><td>4</td><td>.068</td></tr><tr><td>Likelihood Ratio</td><td>9.307</td><td>4</td><td>.054</td></tr><tr><td>Linear-by-Linear Association</td><td>4.830</td><td>1</td><td>.028</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 3.31.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q24</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>13.558[a]</td><td>5</td><td>.019</td></tr><tr><td>Likelihood Ratio</td><td>17.065</td><td>5</td><td>.004</td></tr><tr><td>Linear-by-Linear Association</td><td>4.600</td><td>1</td><td>.032</td></tr><tr><td>N of Valid Cases</td><td>146</td><td></td><td></td></tr></table>a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is 1.89.</td><td>Unable to do chi Square test as the minimum expectation of 5 occurrences in each category is not met.</td></tr>
<tr><td>Q3.1 + Q25</td><td>Chi-Square Tests<table><tr><th></th><th>Value</th><th>df</th><th>Asymptotic Significance (2-sided)</th></tr><tr><td>Pearson Chi-Square</td><td>3.626[a]</td><td>3</td><td>.305</td></tr><tr><td>Likelihood Ratio</td><td>4.093</td><td>3</td><td>.252</td></tr><tr><td>Linear-by-Linear Association</td><td>1.716</td><td>1</td><td>.190</td></tr><tr><td>N of Valid Cases</td><td>145</td><td></td><td></td></tr></table></td><td>Unable to do chi Square test as the minimum expectation of 5 occurrence</td></tr>
</table>

	a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .47.	s in each category is not met.
Q3.1 + Q26	**Chi-Square Tests** Value df Asymptotic Significance (2-sided) Pearson Chi-Square 5.797[a] 4 .215 Likelihood Ratio 5.859 4 .210 Linear-by-Linear Association 4.417 1 .036 N of Valid Cases 146 a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 1.89.	Unable to do *chi* Square test as the minimum expectation of 5 occurrences in each category is not met.

Table 15.1 – Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.1 - Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12.977[a]	2	.002
Likelihood Ratio	13.164	2	.001
Linear-by-Linear Association	9.534	1	.002
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.86.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q1.1 Creative practitioner perspectives on Local Government's contribution to individual practice related to space in their city with χ^2 (1) = 12.98, p = .002. This indicates there is a 0.2% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.2 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.2 - Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12.489[a]	2	.002
Likelihood Ratio	12.633	2	.002
Linear-by-Linear Association	8.198	1	.004
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 21.54.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q1.2 Creative practitioner perspectives on Local Government's contribution to individual practice related to inclusion in decision making with χ^2 (1) = 12.49, p = .002. This indicates there is a 0.2% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.3 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.3 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14.738[a]	2	.001
Likelihood Ratio	15.049	2	.001
Linear-by-Linear Association	11.787	1	.001
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.28.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q1.3 Creative practitioner perspectives on Local Government's contribution to individual practice related to the provision of funding opportunities with χ^2 (1) = 14.74, p = .001. This indicates there is a 0.1% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.4 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.4 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	30.225[a]	2	.000
Likelihood Ratio	31.525	2	.000
Linear-by-Linear Association	18.805	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.95.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q1.4 Creative practitioner perspectives on Local Government's contribution to individual practice related to the reduction of red tape for their business with χ^2 (1) = 30.22, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.5 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives (n=175) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13.416[a]	2	.001
Likelihood Ratio	13.570	2	.001
Linear-by-Linear Association	9.455	1	.002
N of Valid Cases	173		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 22.94.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q1.5 - Creative practitioner perspectives on Local Government's contribution to individual practice related to the support of their initiatives with χ^2 (1) = 13.42, p = .001. This indicates there is a 0.1% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.6 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q1.6 - Creative practitioner perspectives on Local Government's contribution to individual practice related to undertaking an advocacy role (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	17.386[a]	2	.000
Likelihood Ratio	17.744	2	.000
Linear-by-Linear Association	11.494	1	.001
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.21.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q1.6 Creative practitioner perspectives on Local Government's contribution to individual practice related to undertaking an advocacy role with χ^2 (1) = 17.39, p =

.000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.7 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.1 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework (n=173) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	19.511[a]	2	.000
Likelihood Ratio	19.891	2	.000
Linear-by-Linear Association	13.378	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 22.13.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q2.1 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to policy framework with χ^2 (1) = 19.51, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.8 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.2 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists (n=174) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	15.814[a]	2	.000
Likelihood Ratio	16.289	2	.000
Linear-by-Linear Association	7.389	1	.007
N of Valid Cases	173		

0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.32.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q2.2 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to employment of local artists with χ^2 (1) = 15.81, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.9 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.3 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community (n=173) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.615[a]	2	.013
Likelihood Ratio	8.750	2	.013
Linear-by-Linear Association	7.637	1	.006
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.54.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q2.3 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the delivery of festivals for their community with χ^2 (1) = 8.61, p = .013. This indicates there is a 1.3% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.10 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.4 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.792[a]	2	.012
Likelihood Ratio	8.916	2	.012
Linear-by-Linear Association	8.649	1	.003
N of Valid Cases	171		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 17.78.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q2.4 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural institutions with χ^2 (1) = 8.79, p = .012. This indicates there is a 1.2% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.11 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.5 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities (n=172) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14.590[a]	2	.001
Likelihood Ratio	14.842	2	.001
Linear-by-Linear Association	12.752	1	.000
N of Valid Cases	171		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.50.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q2.5 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to the support of local cultural activities with χ^2 (1) = 14.59, p = .001. This indicates there is a 0.1% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.12 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q2.6 - Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness (n=173) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	23.422[a]	2	.000
Likelihood Ratio	23.943	2	.000
Linear-by-Linear Association	18.295	1	.000
N of Valid Cases	172		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 23.55.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q2.6 Creative practitioner perspectives on Local Government's contribution to creative industry and art practice related to being a contributor to community connectedness with χ^2 (1) = 23.42, p = .000. This indicates there is a 0% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.13 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q8.3 - Creative practitioner perspectives on the importance of relationships with Local Government (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11.437[a]	2	.003
Likelihood Ratio	11.661	2	.003
Linear-by-Linear Association	8.314	1	.004
N of Valid Cases	158		

0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.94.

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q8.3 Creative practitioner perspectives on the importance of relationships with Local Government with χ^2 (1) = 11.44, p = .003. This indicates there is a 0.3% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Table 15.14 –Significance association table of Q3.1 - Creative practitioner perspectives on Local Government's actions that have hindered individual artist success (n=173) and Q13 - Creative practitioner perspectives on receiving Local Government financial assistance (n=159) for Calgary, Newcastle, Wollongong respondents collapsed data, showing chi square and p value (2 sided)

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	7.400[a]	1	.007		
Continuity Correction[b]	6.543	1	.011		
Likelihood Ratio	7.432	1	.006		
Fisher's Exact Test				.009	.005
Linear-by-Linear Association	7.353	1	.007		
N of Valid Cases	158				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 29.62.

b. Computed only for a 2x2 table

The data was analysed using a *chi* square goodness of fit test. We observed a strong association between variables Q3.1 Creative practitioner perspectives on Local Government's actions that have hindered individual artist success and Q13 Creative practitioner perspectives on receiving Local Government financial assistance with χ^2 (0) = 7.40, p = .007. This indicates there is a 0.7% chance to find observed (or a larger) degree of association between the variables if they are perfectly independent.

The null hypothesis was rejected and the alternative hypothesis that the variables are dependent will be discussed in the Findings Chapter

Initial analysis: Fourteen associations were significant and these are presented in Table 15.1 to Table 15.14 inclusive.

Decision: These data will be further addressed in the Findings chapter (Chapter 7).

Conclusion

Cross-tabulation analysis has been undertaken following the initial analysis of the questionnaire data using chi square analysis on collapsed data. The cross- tabulated data has identified that a number of inter-relationships between responses appear to support further consideration. Further consideration will be given to 57 inter-related questions in the Findings chapter, Chapter 7.

Appendix 7 - Cross-tabulation of raw quantitative data from creative practitioner survey

Table 1 – Summary of cross-tabulation for Calgary, Newcastle, Wollongong sites for questions that were identified as significant for both Pearson's r and *chi* square (collapsed) Green highlighted indicates those questions that were significant for both tests with Pearsons r above + or – 400.

Questions	Pearsons r	Correlation significance	Theme	Table in Appendix 6	*chi* Squ p	Table in Appendix 7
Q1.1 + Q2.7	-.361	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.1	.000	11.1
Q1.1 + Q3.1	.302	Correlation is significant at the 0.01 level (2-tailed).	LG actions that have hindered artist success	15.1	.002	15.1
Q1.2 + Q2.7	-.395	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.2	.000	11.2
Q1.2 + Q3.1	.259	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.2	.002	15.2
Q1.2 + Q5.2	.395	Correlation is significant at the 0.01 level (2-tailed)	Decision Making	2.2	.000	2.2
Q1.3 + Q2.7	-.460	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.3	.000	11.3
Q1.3 + Q3.1	.293	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.3	.001	15.3
Q1.4 + Q1.5	.619	Correlation is significant at the 0.01 level (2-tailed)	Support.	6.1	.000	6.1
Q1.4 + Q2.2	.459	Correlation is significant at the 0.01 level (2-tailed)	Support.	6.2	.000	6.2

Q1.4 + Q3.1	.399	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.4	.000	15.4
Q1.5 + Q2.2	.495	Correlation is significant at the 0.01 level (2-tailed)	Support.	6.4	.000	6.3
Q1.5 + Q2.7	-.429	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.5	.000	11.5
Q1.5 + Q3.1	.284	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.5	.001	15.5
Q1.5 + Q5.2	.479	Correlation is significant at the 0.01 level (2-tailed)	Support.	6.5	.000	6.4
Q1.6 + Q2.7	-.399	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.6	.000	11.6
Q1.6 + Q3.1	.326	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.6	.000	15.6
Q2.1 + Q1.2	.606	Correlation is significant at the 0.01 level (2-tailed)	Decision Making	2.1	.000	2.1
Q2.1 + Q2.7	-.332	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.7	.000	11.7
Q2.1 + Q3.1	.283	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.7	.000	15.7
Q2.1 + Q5.2	.374	Correlation is significant at the 0.01 level (2-tailed)	Decision Making	2.3	.000	2.3
Q2.2 + Q2.7	-.285	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.8	.004	11.8

Q2.2 + Q3.1	.258	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.8	.000	15.8
Q2.3 + Q2.4	.497	Correlation is significant at the 0.01 level (2-tailed).	Service Delivery.	8.1	.000	8.1
Q2.3 + Q2.5	.544	Correlation is significant at the 0.01 level (2-tailed).	Service Delivery.	8.3	.000	8.3
Q2.3 + Q2.7	-.275	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.9	.005	11.9
Q2.3 + Q3.1	.239	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.9	.013	15.9
Q2.4 + Q2.5	.782	Correlation is significant at the 0.01 level (2-tailed).	Service Delivery.	8.2	.000	8.2
Q2.4 + Q2.5	.782	Correlation is significant at the 0.01 level (2-tailed).	Infrastructure.	9.1	.000	9.1
Q2.4 + Q2.7	-.286	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.10	.003	11.10
Q2.4 + Q3.1	.242	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.10	.012	15.10
Q2.4 + Q4.3	.281	Correlation is significant at the 0.01 level (2-tailed).	Infrastructure.	9.2	.001	9.2
Q2.4 + Q5.3	.347	Correlation is significant at the 0.01 level (2-tailed).	Infrastructure.	9.3	.000	9.3

Q2.5 + Q2.7	-.367	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.11	.000	11.11
Q2.5 + Q3.1	.331	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.11	.001	15.11
Q2.5 + Q5.3	.354	Correlation is significant at the 0.01 level (2-tailed).	Infrastructure.	9.5	.000	9.4
Q2.6 + Q2.7	-.421	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.12	.000	11.12
Q2.6 + Q3.1	.377	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.12	.000	15.12
Q2.6 + Q4.1	.201	Correlation is significant at the 0.05 level (2-tailed).	Place	10.1	.013	10.1
Q2.6 + Q4.2	.228	Correlation is significant at the 0.01 level (2-tailed).	Place	10.2	.026	10.2
Q2.6 +Q4.3	.261	Correlation is significant at the 0.01 level (2-tailed).	Place	10.3	.018	10.3
Q2.6 +Q5.3	.329	Correlation is significant at the 0.01 level (2-tailed).	Place	10.4	.000	10.4
Q2.6 + Q5.4	.461	Correlation is significant at the 0.01 level (2-tailed).	Place	10.5	.000	10.5
Q2.7 + Q1.4	-.319	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.4	.000	11.4

Q4.1 + Q4.2	.735	Correlation is significant at the 0.01 level (2-tailed).	Place	10.6	.000	10.6
Q4.1 + Q4.3	.440	Correlation is significant at the 0.01 level (2-tailed).	Place	10.7	.001	10.7
Q4.2 + Q2.7	-.179	Correlation is significant at the 0.05 level (2-tailed).	LG contribution to artist success	11.13	.037	11.13
Q4.2 + Q4.3	.431	Correlation is significant at the 0.01 level (2-tailed).	Place	10.12	.000	10.9
Q4.3 + Q5.3	.280	Correlation is significant at the 0.01 level (2-tailed).	Place	10.13	.039	10.10
Q4.3 + Q5.3	.280	Correlation is significant at the 0.01 level (2-tailed).	Infrastructure.	9.6	.039	9.5
Q4.3 + Q5.4	.241	Correlation is significant at the 0.01 level (2-tailed).	Place	10.19	.006	10.11
Q5.1 + Q2.7	-.234	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.15	.013	11.14
Q5.4 + Q2.7	-.214	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.18	.039	11.15
Q8.3 + Q2.7	-.251	Correlation is significant at the 0.01 level (2-tailed).	LG contribution to artist success	11.22	.000	11.16
Q8.3 + Q3.1	-.266	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.15	.003	15.13

Q13 + Q2.7	.186	Correlation is significant at the 0.05 level (2-tailed).	LG contribution to artist success	11.26	.019	11.17
Q13 + Q3.1	.216	Correlation is significant at the 0.01 level (2-tailed).	to LG actions that have hindered artist success	15.16	.007	15.14

Conclusion

Cross-tabulation (Pearsons r) and Goodness of fit (Chi Square) analyse has been undertaken on collapsed city data following the initial analysis of the questionnaire.

Cross tabulation identified 145 inter related questions (Appendix 6)

Goodness of Fit has identified 57 inter-related questions (Appendix 7).

56 inter-related questions were significant for both cross tabulation and goodness of fit outlined in this appendix.

15 were considered significant over + or - .400 or above. (Two represented the same analysis)

Further consideration will be given to 14 question pairs (in green) in the Findings chapter, Chapter 7.